maximum rocknroll RIOTGIRLS

bankrobbers. copkillers. fistfuckers.

remember, we only have to be lucky once...you have to be lucky always.

issue 121. june 1993. two duckets. free in the bay area.

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#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govtt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#56/Jan '88. Beatnigs, Neurosis, Civilisied Society?, Hunger Artist, SANE/Freeze.

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#63/Aug '88. Crimpshrine, Dag Nasty, Christ On A Crutch, God, Sockeye, Mental Disturbance, Weenie Roast, Love Gods In Leisure Shirts, "Free Trade and Acid Rain," "Meese Is A Pig."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#80/Jan '90. Seein' Red, Ultraman, Instigators, Libido Boyz, Sacred Hate, Just Say No, Sugar Shack, Mark Of Cain, Born Against, Pennywise, Provocative Punk Productions, Gutwrench, Jello Biafra on 'Terminal City Ricochet'.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#85/Jun '90. NoMeansNo, Fuel, Sink, Filth, Norman Bates & The Showerheads, Pleasant Valley Children, Rednecks In Pain, Volkswhale, Mosh Potatoes, Bad Karma, Blow Hard, Integrity, Crucial Response Records, "The IRA In America."

#86/Jul '90. Bunchofuckingoofs, Terveet Kadet, Eye Of The Scream, Econochrist, Datura Seeds, Pink Lincolns, Rise, Big Fat Liars, Hate That Smile, Kismet HC, Implement, The Eat, "Panama Ana Drugs."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro/Miller Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#95/Apr '91. Pegboy, Bored!, FOD, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, Ghoul Squad, Humorgod, Peaceville, "Arab Lands And The US/Iraq Situation," "Noam Chomsky," "War Resistance News."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#98/Jul '91. Born Against, All You Can Eat, Bliss, Apatia, Pojat, "Bootlegs" with Jello Biafra, Ian Mackaye, Corey Rusk, Tesco Vee, Tom Pig, John Loder, Curtis Taang, and many more.

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#104/Jan '92. Ian Mackaye, 23 More Minutes, Political Asylum, Twisted Red Cross Tapes, Hammerbox, Full Circle Records, Goober Patrol, Freak Beans, "SST vs U2," "The Business Of Punk."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#108/May '92. Spitboy, 15, Unsane, Dead Moon, Buzzov-en, Hijos De Nadie, MCR Co, "Unconstitution," "Piercing and Tattooing."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History.".

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

BACK ISSUE SALE: For every 3 you purchase (from MRR/US only), get a 4th one free!!
Please list alternates in case we're out of a particular issue. Price list is on page 3.

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- *U.K./Europe:* phasing out UK office, so get subs from MRR US: Copies are $6 each/ 6 issue sub for $36.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $7.00 each/ 6 issue sub for $42.00 (US dollars).
- *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

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Back issues #43, 46-52, 55-56, 58-64 are $1.50 each ppd in U.S., $2 Canada & Mexico, $2.75 So America, $3.50 Europe, $4.25 Asia & Australia (all from MRR/ US). Back issues 65, 67-70, 72-74, 76, 78, 80-99, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $4.00 Europe, $5.50 Asia/Australia, $3.00 So America. Back issues 101-109, 110 (pts 1&2), 111-116 are: $2.50 each ppd in U.S., $2.75 Canada/Mexico, $5.00 Europe, $4.50 South America, $7 Asia/Australia. Back ssues 117-120 are as stated above in subscription info.

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COVER: By Martin Sprouse

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IMPORTANT SUBSCRIPTION & DISTRIBUTION INFO FOR UK & EUROPE

Beginning with issue #121, MRR will be closing out its London office. Already existing subscriptions will be honored and sent out from the US, and all new subscriptions or renewals should be sent into the US address (Please note: all subs should be paid for in US dollars or checks should be drawn on banks that have a US office). For subscription rates, look just to your left here to see the proper amount. It will be slighly higher (up from $5 to $6 per issue--the postage alone is $5), but you should receive your issues a week or so quicker this way. European distributors should contact Mordam Records in San Francisco for details on costs, as Southern will no longer be doing that job. The Mordam phone is (1) 415-575-1970 and fax is (1) 415-575-1977. Thanks!

HOW TO CONTRIBUTE TO MRR: We're always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed, and at least 10 pt type size. It can't read hand-written corrections. It can't read low-quality photocopies. If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner. Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (songs titles in quotes, LP/EP titles, books & zines in italics, only local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway). If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

INTERVIEWS: We'd like to focus on quality rather than quantity, and be more selective about the interviews we run. If you're thinking about interviewing a band, refer to these guidelines before you get going, to make sure your effort isn't wasted: 1). Write or plan your questions in advance, but be sure and leave room to be flexible and go with the flow. 2.) Don't be afraid to be controversial. If someone says something lame or is evading a question, follow up on that, and call them on their shit. Don't just let it slide by. 3). Don't let the conversation stay on one point too long, especially if the point has already been made. Point the conversation into different directions without diong too much of the talking yourself. 4). Try to keep a good balance of humor and serious solid content. Direct it away from slipping into meaningless, silly babbling and one sentence answers. 5). Keep it concise. Transcribing an interview is a lot of work, so the more compact they can be, the better for you, and the final copy. Remember, interviews can be long if they are taut and full of content, but they take a lot of planning to pull off. Generally, newer bands should submit shorter interviews. 6). Try to get to the personality of the individual or band; we're not gonna be interested in an interview that sounds like a press kit promotional. 7). It's important that you give us as a variety of graphics to do a layout with. Send as many photos, flyers, lyrics, logos, and artwork as the band has available. Give us a call if you're thinking about doing an interview to check it out in advance.

SCENE REPORTS: Keep them concise but entertaining and chock full of info, phone #s, addresses, etc. Cover not just bands, but also clubs, zines, demonstrations, eateries, films, thrift stores, record/book stores, and anything else of interest to wandering punx. Include several decent photos with the report.

ARTICLES: We're always looking for well-researched articles, be they political, economic, social, humorous, whatever. There is a definite need for 'inside scoop' type exposés, like the 'Punk Business' article Ben Weasel did a while back. Get in touch if you've got an idea.

BOOK REVIEWS: If you want to send one in, please include a reduced photocopy of the cover. We can't guarantee that all will get published, but we'd like to see what you're up to.

RADIO STATIONS: We occasionally run a page of short (2 or 3 paragraphs) articles on stations or individual shows that cover punk. Write one up on yours, and send it in with station or show logo, a flyer or pic, etc.

SCUM PIT: We are looking for knowledgable record collectors to write articles on regional or topical selections, giving some good info on great and/or rare vinyl.

WHAT'S THE SCOOP: If you want to try one in your area, let us know first. It requires having a camera, a tape recorder, and typewriter or computer, and an imagination.

GRAPHIC ARTISTS: We hope to revive our old desire to have different artists draw or create the centerfold in each issue, beginning soon. Send in a sample of your work, along with a rough sketch of what you'd like to do with the 10" x 16" centerfold.

MAXIMUM ROCKNROLL RADIO

Heather Choy
Paula Hirsch
Kenny Kaos
Alisa Schulman
Last Will
Michelle Haunold
Radley Hirsch
Ken Sanderson
Jon Von

CFLR	Sudbury, Ont
106.7 Cable	Thurs 6PM
CFMU	Hamilton, Ont
93.3FM	Mon 11:59 PM
CHRY	No York, Ont
105.5FM	Fri 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Fri 10PM
KALX	Berkeley, CA
90.7FM	Weds midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KSCL	Shreveport, LA
91.3FM	Weds 10PM
KZUM	Lincoln, NE
89.3FM	Weds midnight
WBNY	Buffalo, NY
91.3FM	Thurs 6PM
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thurs midnight
WYRE	Waukesha, WI
103.9FM	Fri 8PM & Sun 9PM
WZRD	Chicago, IL
88.3FM	Sun 3:30PM
Radio Pomme	Louviers, France
91.6FM	Sat 5PM
Canal Sud	Toulouse, France
92.6FM	Mon 6PM
4YOU	Rockhampton, Australia
98.5FM	Mon 2AM
4ZZZ	Fortitude Vly, Australia
102.1FM	Sat noon

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

JEFF BALE

GG ALLIN-Look Into My Eyes-45	MAHO NEITSYT-Okei Beibi?-EP
GG ALLIN & ANTISEEN-45	NEW BOMB TURKS-Sharpen Up Time-45
BAD LUCK #13-Enfants Terribles-EP	PUTTERS-Gun n' A Bullet-EP
CAPT 9's/FUCKBOYS-split EP	POISON IDEA-Pajama Party-LP
EXPLODING WHITE MICE-Collateral Damage-CD	WRETCHED ONES-Johnny Burnout-EP

SUZANNE BARTCHY

TRIGGERMAN-Dead Like Me-LP	ASSUCK-Blindspot-LP/TRIBE 8-12"
THE QUEERS-Love Songs For The Retarded-LP	BAD RELIGION-American Jesus-45
NEW BOMB TURKS-Sharpen Up Time-45	SCREECHING WEASEL/PINK LINCOLNS-split 45
ROCKET FROM THE CRYPT-Pigeon-45	J CHURCH-Quetzelcoatl-LP
PANSY DIVISION-Bill & Ted-45	No Longer A Fanzine-zine

CHRIS DODGE

GG ALLIN-EPs & CD	PANSY DIVISION-Bill & Ted-EP & live
BRUTAL TRUTH-Perpetual Conversion-CD	FUCK THE BUREAUCRACY-EP
PSYCHO/AGATHOCLES-split EP	V/A-Crust And Anguished Life-CD
HIDEOUS MANGLEUS-EP	THE QUEERS-LP & live
COLLAPSE-tape	TODD BRIDGES-I'm Bad-LP

JOE DONOHOE

THE MORTALS-The One-45	POISON IDEA-Pajama Party-LP
ROCKET FROM THE CRYPT-Pigeon-45	OILER/BAKA MONO-split 45
NEW BOMB TURKS-Trying To Get By-45	DEAD MOON-Strange Pray Tell-LP
MONSTER TRUCK DRIVER-All Greasy-LP	BUNNY BRAINS-2nd EP
San Jose Sharks-The Flipper of ice hockey	Suburu is punk-TV commercial

LALI DONOVAN

PINK LINCOLNS/SCREECHING WEASEL-split 45	SCREECHING WEASELS/QUEERS-live
NO CHOICE-tape & live	Pansy-#6-zine
SPOKE-Visualize Industrial Collapse-LP	16-Sail Rabbit-45
MAGGOT SANDWICH-Murder War-EP	ANTIOCH/ARROW-split 12"
WRETCHED ONES-Johnny Burnout-EP	LINCOLN-EP/TINY GIANTS-EP

KARIN GEMBUS

OUTTA TOWN

JUX

STEEL POLE BATH TUB-Miracle Of Sound-LP	DRUNKS WITH GUNS-2xEP
DOG FACED HERMANS-Hum Of Life-LP & live	NEW BOMB TURKS-Trying To Get By-45
GOD IS MY CO-PILOT-When This You See-EP	V/A-Set It On Fire-LP
TRIBE 8-By The Time We Get To Colorado-12"	SCREECHING WEASEL/PINK LINCOLNS-split EP
THE QUEERS-Love Songs-LP	ALICE DONUT-Medication-EP

MICHELLE HAUNOLD

SCREECHING WEASEL/PINK LINCOLNS-split EP	NEW BOMB TURKS-So Young-45
VINDICTIVES-This Is My Face-EP	THE QUEERS-Love Songs-LP
WRETCHED ONES-Johnny Burnout-EP	GG ALLIN & ANTISEEN-EP
STATICS-Theme-EP	GAS HUFFER/SUPERCHARGER-split 45
THE TRAVIS-EP	SEKIRI-Fuck-EP/JUNK RADIO-EP

MICK KRASH

ANTIOCH/ARROW-live	NATIVE NOD-Answers-EP
ANTIOCH/ARROW-12" & EP	REACH OUT-last show live
J CHURCH-Quetzelcoatl-LP	SPITBOY-LP
V/A-Emergency Broadcast System Vol 3-EP	JUNK MAN RAN
END OF THE LINE-LP	TRIBE 8-Colorado-12"

MIKE LAVELLA

FALL-OUTS-Here I Come-LP	GORILLA-Deal With It-LP
V/A-Set It On Fire-LP	NEW BOMB TURKS-Got No Proof-45
SUGAR SHACK-The Good Life-45	SUGAR SHOCK-It Was Beautiful-45
V/A-Love And Napalm-LP	HEADCOATS-Every Bit Of Me-45
POISON IDEA-Pajama Party-LP	GAS HUFFER/SUPERCHARGER-split 45

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette-only release.

RAY LUJAN

SUGAR-Beaster-LP	VELOCITY GIRL-live
BAD RELIGION-American Jesus-45	LOVECHILD-live
DRYHOUSE-Hayride-EP	ROCKET FROM THE CRYPT-Pigeon Eater-45
BUM-Your Discipline-45	SUPERCHUNK-live
PLAYGROUND-Slide-45	GAS HUFFER/SUPERCHARGER (R.I.P.)-split 45

TIMOJHEN MARK

HIGHTECHNOLOGY SUICIDE-EP	UNION-Anesthetized-EP
ANTIOCH/ARROW-split 12"	ASSUCK-Blindspot-EP
MAGGOT SANDWICH-Murder War-EP	TINY GIANTS-Hold On-EP
NEW BOMB TURKS-Got No Proof-45	16-Sail Rabbit-EP
LINCOLN-EP	BUNNY BRAINS-Single #2-EP

SMELLY MUSTAFA

GROTUS-Slow Motion Apocalypse-LP	STEEL POLE BATH TUB-Miracle Of Sound-LP
GRIMACE-Litter Box Reaction-CD	NAKED AGGRESSION-10"
WRETCHED ONES-Johnny Burnout-EP	FITZ OF DEPRESSION-10"
PREHENSILE MONKEY TAILED SKINK-EP	TED BUNDY'S VOLKSWAGON-EP
DRUNKS WITH GUNS-2xEP	GAS HUFFER/SUPERCHARGER-split 45

NEIL NORDSTROM

V/A-Crust And Anguished Life-CD	V/A-To The Marrow-CD
V/A-Fight Back Vol 1-CD	HIDEOUS MANGLEUS-EP
BUGEYED-Monsters Rule My World-LP	PSYCHO/AGATHOCLES-split EP
ORGY OF PIGS-Where Feelings Die-CD	JACK WITH KILLER-tape
DISPENSE-Nothing But The Truth-EP	PSYCHO-Mass Consumption-EP

OWEN PEERY

LIFETIME-Ghost-LP	UNDERSIDE-Firebox Tom-EP
FLAGMAN-Restraint-EP	TRIGGERMAN-Dead Like Me-LP
LINCOLN-Union-EP	J CHURCH-Quetzcoatl-LP
FLUF-Wasting Seed-10"	16-Sail Rabbit-45
SPOKE-Visualize Industrial Collapse-EP	V/A-Emergency Broadcast System Vol 3-EP

BRUCE ROEHRS

WRETCHED ONES-Johnny Burnout-EP	GAS HUFFER/SUPERCHARGER-split 45
THE STATICS-Theme-EP	GG ALLIN & ANTISEEN-EP
NEW BOMB TURKS-Got No Proof-45	QUEERS-LP/DEAD MOON-LP
SCREECHING WEASEL-Radio Blast-EP	ANTISEEN/BLUE GREEN GODS-split 45
THANKLESS DOGS-Time To Say-45	FALL-OUTS-Here I Come-LP

KEN SANDERSON

V/A-Crust And Anguished Life-CD	UNION-Anesthetized-EP
SCREECHING WEASEL/PINK LINCOLNS-split EP	ROCKET FROM CRYPT-EP/ALL SYSTEMS GO-CD
OP IV-69 Newport-EP/SEA PIGS-Freaktoid-EP	KAPTEENI PERUELE-tape
FALL-OUTS-Here I Come-LP	V/A-Stars Kill Rock-LP
DOOM/COCOBAT-split EP	BUMBLESCRUMP-split EP

DAVE SEIFERT

MILK CULT-Love God-LP	Manufacturing Consent-movie
J CHURCH-Camels, Spilled Corona....CD	LYRES-Happy Now...-LP
FLUF-Wasting Seed-10"	WRETCHED ONES-Johnny Burnout-EP
GG ALLIN-Look Into My Eyes-45	LE BAMBINE CATTIVE-Anthropophagy-EP
COCKPIT-Sick And Tired-EP	OILER/BAKAMONO-split 45

JON VON

QUEERS-Love Songs For The Retarded-LP	BUM-Your Discipline-45/MORTALS-The One-45
NEW BOMB TURKS-Got No Proof-45	FALL-OUTS-Here I Come-LP
TRIBE 8-...Colorado-LP/BRATS-Edge Of Panic-45	PANSY DIVISION-Bill & Ted-45
LE BAMBINE CATTIVE-Anthropophagy-EP	BAD LUCK #13-Enfants Terribles-EP
GAS HUFFER/SUPERCHARGER-split 45	J CHURCH-Quetzlcoatl-LP

TIM YOHANNAN

SCREECHING WEASEL/PINK LINCOLNS-split EP	V/A-Set It On Fire-LP/V/A-Ox #14-EP
BAD LUCK #13-Les Enfants Terribles-EP	NEW BOMB TURKS-Trying To Get By-45
THANKLESS DOGS-Time To Say-EP	WRETCHED ONES-Johnny Burnout-EP
THE QUEERS-Love Songs For The Retarded-LP	FALL-OUTS-Here I Come-LP
NEW BOMB TURKS-Got No Proof-45	THE STATICS-Theme-45

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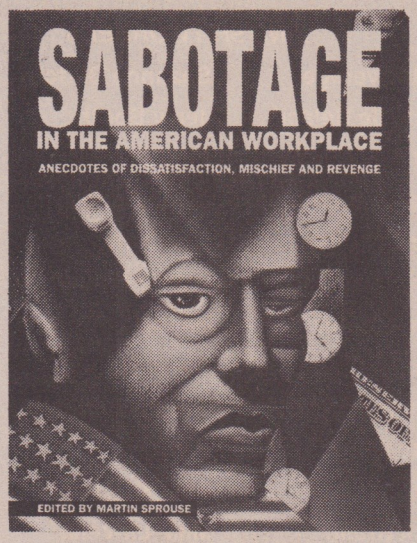

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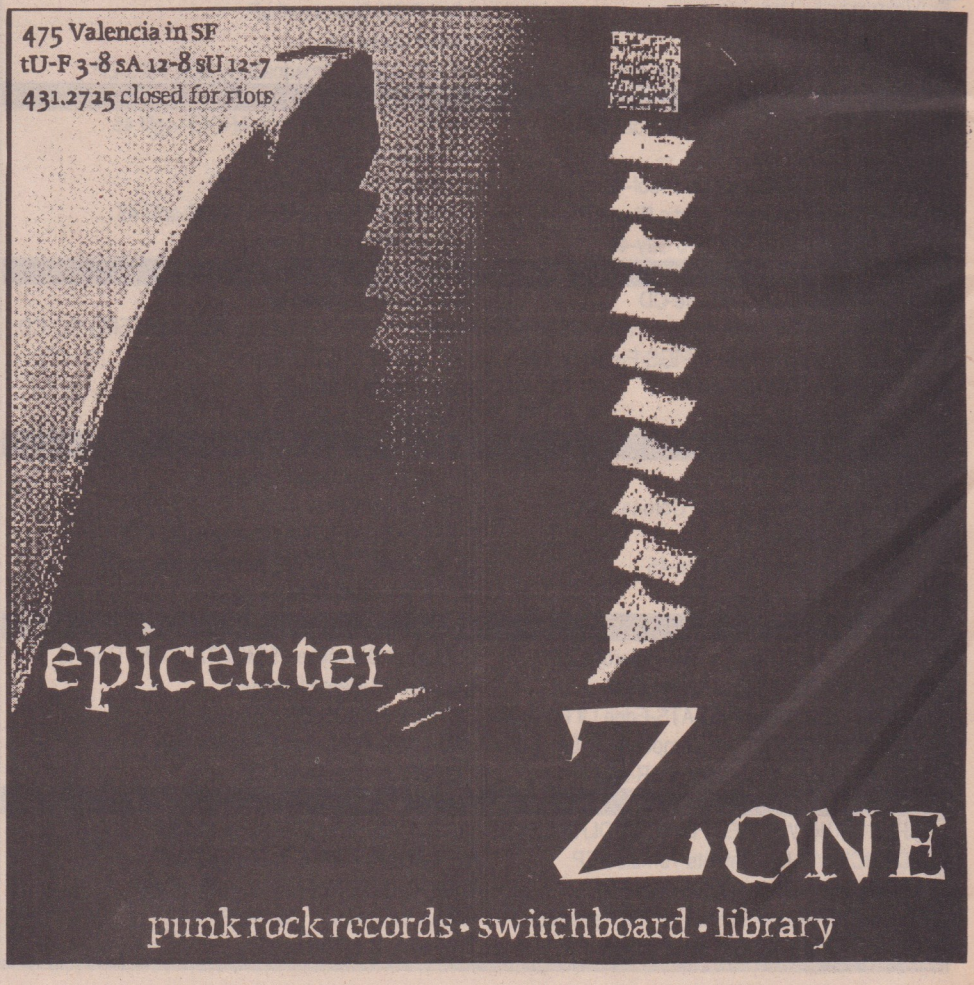

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Amen	Feikki	7"EP (Finland)	3.20	Crash
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Anarcrust	Coalescene	LP (Netherlands)	8.70	
Anarcrust	Progression or Decline	LP/CD (*)	7.75/10.25	
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Beat Happening	1983-1985	CD	12.85	K
Big Ed	Bottle Fed	7"EP	1.95	Kirbdog
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Black, Karen	Voluptuous Horror...	CD	10.50	Beautiful
Bladder Control	Electrocarnivorous	7"EP	2.45	Beef Eater
Blah Blah Blah	Fuzzy	7"EP	3.30	Perilous...
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Brief Weeds	Very Generous Portrait	7"	2.85	K
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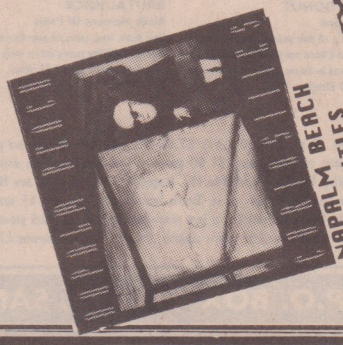

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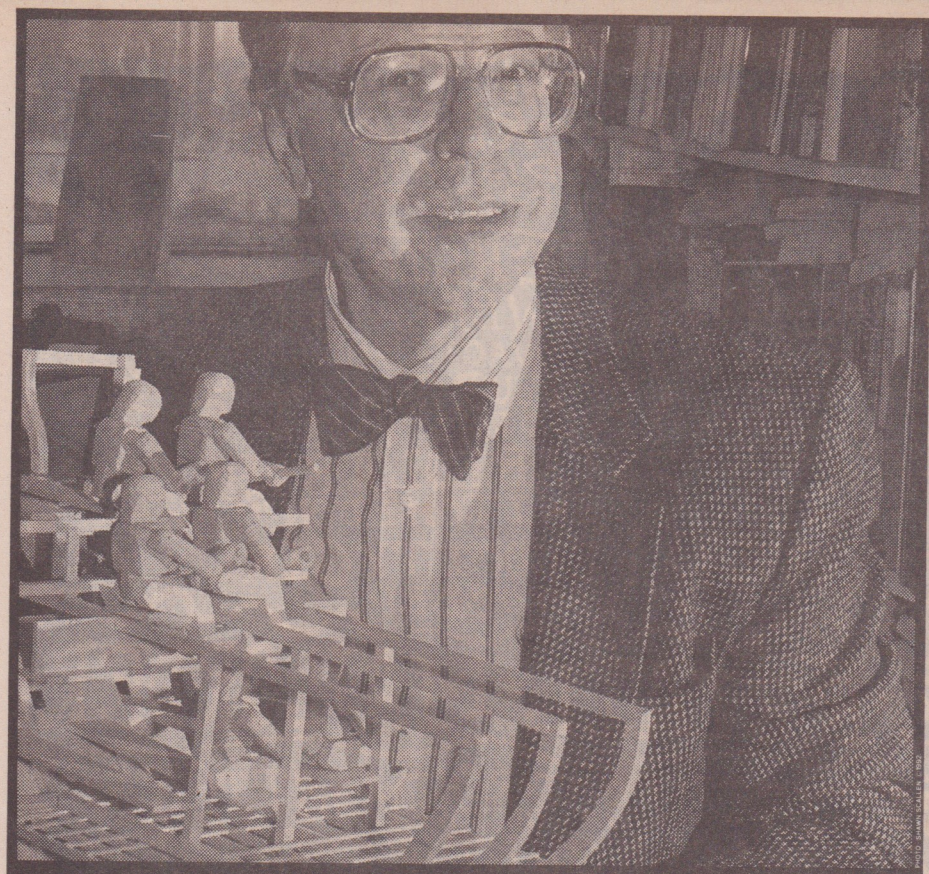

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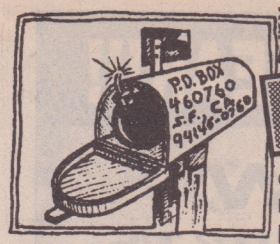


Letters

Dear MRR,

I don't often pick up your mag because punk is only part of a wide variety of music I enjoy. I prefer to define myself as an anarchist, an identification which encompasses the DIY, refuse-the-system punk ethos (which, in fact, seems derived from anarchist ideals) without limiting myself to a fashion ghetto.

Nevertheless, I do enjoy the zine and try to check in every so often because of the obvious overlap of interests. After reading issues #116-118 plus allusions to other recent issues (which unfortunately I don't have), I feel compelled to respond to the general trashing of *Profane Existence* and the particularly heavy assault on Felix von Havoc in the letters pages and the columns. Pardon my oh-so-unpunk use of literacy, reasoned discourse, and lack of ranting obscenities. Chalk it up to my white, educated, lower-middle-class anarchist upbringing (for those of you keeping score).

I have to confess that parts of Larry's Spike Anarkie tale were pretty funny, especially, "Fuck You, I'm Punk" which I've heard fall from von Havoc's lips more than once. On the whole, however, Larry's columns and others have in my opinion culminated in a pretty vicious and unwarranted attack.

Mainly I'm talking about you, Larry. The criticism (and I use the term loosely here) of the recent von Havoc guns article was especially crude. I had an immediate visceral response to your mocking description of the piece ("articlecum-fashion layout," "stylish," "lurid") but have since come to realize that your hatred for romanticizing revolution is probably equaled only by my disgust for maudlin anti-revolution 60's sermonizing reminiscences, and we'd best put aesthetic criticism aside and get down to brass tacks.

The first problem I have is your weak attempt at spurious connections that have no place in a real argument. I'm referring to your "Felix uses a gun, 3rd World Death Squads use guns, therefore Felix = 3rd World Death Squad" algebra. The ludicrousness of this is easily shown by an analogy drawn from your own life: "Larry used LSD, CIA used LSD, therefore Larry = CIA."

Next on the list is your portrayal of the right to defend oneself as "Godgiven," a term which you obviously do not accept and the only purpose of which is to try and tie it in as a part of Felix's world view, making him appear a reactionary. In the future, I'll thank you not to put words in his mouth.

As for the term "card-carrying" —this is a time-honored pejorative used to define all members as unthinking drones of an organization (ACLU in 1988, CPUSA in 1950s). I've no doubt that Felix, like many anarchists, feels it's OK to participate critically in non-capitalist, non-statist groups around specific issues without endorsing their entire line (which in this case happens to be right-wing God-and-country bullshit, the bullshit you're trying to smear Felix with through guilt-by-association sleaze tactics).

On to your patronizing "concern" for the punks of today: Now who's being the "Chicken Little"? Considering you have to be 18 to buy a rifle and 21 to buy a handgun (Yes, due to the repressive laws of what *is* in all honesty the evil liberal state), I hardly think the upshot of Felix's article entails anything so drastic as giving hand grenades to babies, or in fact advocating the use of weapons by anyone who has not given the whole issue serious consideration. Your ageism is showing, Larry. So is your contempt for the young as "naive" and "gullible." This is the same argument folks like Tipper Gore use to cast punk as a bad influence controlling children's minds. How lucky these kids are to have an educated, charismatic leader like *you* telling them what to do instead!

I also take exception to your (and, by inference from the letters page, Ben Weasel's) tired and essentially Pol-Potian claim that educated whites from a middle-class background are inherently unable to be revolutionary.

Is it Felix's fault, or mine, that we happen to be white males, or that our parents come from the middle-class? I think not. It's certainly true that in this country, poor and Black revolutionaries have felt the brunt of state repression, but that's because the racist, classist nature of the system tends to uphold its biases even when coming down against those trying to destroy it.

I can't change my family history or my physical characteristics, but I do acknowledge them. MRR columnists, however, go beyond stating reality and try to use Felix's unchangeable situation as a way of undermining his credibility. Perhaps you'd be happier if white revolutionary anarchists just up and killed themselves on the grounds that that's what the state would do if it were free of racism? Anarchism is about liberating yourself and others, not taking on oppressions to satisfy more-victimized-than-thou notions of what it is necessary to suffer before one can struggle. Might I suggest a biography of Kropotkin—white male anarchist, highly educated former *prince*, who spent years in prison and Siberia without knuckling under.

The fact is, your smugly arrogant vision of Felix's future strikes one as little more than the anticipatory jealousy of a former revolutionary who refuses to admit that someone might stick to their guns instead of dropping out on LSD, and in the process show you up.

And your juxtaposition of Felix's sellout with the prospect of Felix's "followers" dead or in prison serves only one purpose—to portray this illusory future as a reprehensible situation that Felix is somehow responsible for.

However, I tend to have a little more faith in as well as understanding for Felix and any who choose to emulate him. Since we have no moral obligation to make revolution, Felix laying down his arms in the future is not a reason to criticize him. And since anarchism is primarily about personal choice and personal responsibility, anarchists who continue the fight until the state claims their lives cannot be characterized as led astray or betrayed by Felix, regardless of what Felix does. It's especially ironic that these claims should be made by one of a pack of writers who prefer voting to fighting in the first place.

The fact that Felix, as a white, educated male, is easily poised to re-enter society, is a fact only made possible by the nature of a society which anarchists have sworn to destroy. Rather than sit and spin illusions about what Felix will do because of his non-essential characteristics, you might find it in your heart to give him credit for managing to stay true to the scene despite all these built-in factors making it so easy for him to lead a comfortable life in the corporate world.

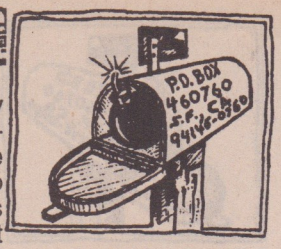
Furthermore, your one-sided casting of revolutionary self-defense as "shooting at those wearing certain uniforms or waving certain flags" conveniently hides the fact that these people do more than wear and wave: they are robbing us blind everyday, bossing us around, making us their slaves, and they are only too willing to shoot us when we stand up and resist (How about some words from your own past, Larry—like 4 dead kids in a bombed church, Kent State, Jackson State, Attica?)

One other point stands out as the absolute last straw: you take Felix to task for educating himself "even as he advises the rest....to become nihilistic morons." To arrive at this twisted conclusion, you have to look at the guns article to the absolute exclusion of everything else Felix has ever written, said or done,

What I'm going to say may sound hokey to those of you who prefer brainless slagging to admiration, but in the 4 years I've known him, Felix has been an excellent example of the synthesis between intelligent thought and physical ability, And he has always actively encouraged this mix in others.

He's instilled in quintessential "armchair" anarchists like myself a sense of the necessity of preparing and carrying out resistance instead of just words. And he's encouraged countless other "drunk punks" to educate themselves, teaching them a lot through his short history of anarchism,

Letters



numerous flyers, zine work, and (for me anyway) his ample lending library.

I'm not setting up Felix as a hero or role model, but neither can I sit quietly by as you viciously distort his record and impugn his character. This kind of backstabbing and mudslinging is one of the reasons MRR has always been low on my list of reading priorities.

As for your comments about grad school: face it, tax dollars are taken from people in every conceivable way, and given back to people in a number of guises. Do you use roads? How about water? Maybe electricity to type your column? The land those high-wire lines are strung on weren't donated to the public utilities, they were stolen. Ever eat any food? Think about farm subsidies. I just don't see how you can make sweeping generalizations about the balance sheet between what someone is taxed and what they get back from taxation and unequivocally say that higher education is a morally uncrossable boundary.

Educatlng oneself, and using that education to tear down the system that steals from all of us in unmeasurable ways seems just as valid a method of struggle (if not more so) as, say, endorsing a new set of tax collectors in the election and spelling one's words wrong.

I'm also getting sick of your self-aggrandizing clairns of purity, which I freely admit may in fact be true but are coupled with an incessant ageist sputtering about "snot-nosed" punks and "let's see them in 20 years"-type crap.

In closing, let me say the following: I do not agree with all that *Profane Existence* has to say about race, class, gender, or other issues. In fact, I'm a strong critic. But I do so in the spirit of friendship and out of recognition for the fact that these are some of the best people I have ever met. They are not the enemy, the P,C. police, or recruiters for dark fantasies. I, too, believe in free speech, but I don't confuse it with an obligation to act as an insensitive social reactionary. *Profane* really does not deserve all the shit they've been getting in MRR and other publications in recent months.

My defense of Felix is long and may seem sappy, but it's from the gut and I think it needed saying. However, the next time someone gets in my face and starts dissin *P.E.*, Felix, or any other revolutionary anarchists, I'll be sorely tempted to just contribute to the general decline and say, "Fuck You, We're Punk!" Live Young, Die Fast,
Jon George/ *Impulse*/ Route 1, Red Wing MN 55066

B MRR,

In response to Eric Wilson's column on "Why Animal Rights Suck" in MRR #118:

Whenever someone claims superiority over another being due to reasons of physical or intellectual capabilities is when atrocities and violence occur.

Quit making excuses. Thank you.
Brian/ 788 Lockhart Rd/ Dade City, FL 33535

Q MRR,

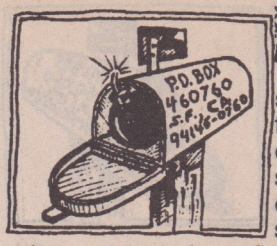
This letter is written in response to Suzanne Bartchy's review of the Earth Crisis 7" *All Out* War in the March MRR.

First off, your opening sentence "I'm supposed to be doing music reviews here, not being preached to by some self-proclaimed fascist straight-edge kids." This implies that you're interested only in reviewing music, and not interested in hearing what a band has to say, especially if they don't agree with you. Punk/hardcore is all about speaking your voice and "preaching" about the things you see as wrong and trying to change this fucked up society. If you aren't open to hearing other people expressing their concerns, I can't see why you're listening to punk and hardcore. It would seem if you didn't want to be preached to, and only wanted to do music reviews, you would have done that. But ironically, you said absolutely nothing about the music on the record. I don't expect that you should like it, but I would think that someone so committed to doing music reviews would at least describe the music on the record and write what you thought of it. Doesn't that make sense? As far as the "self proclaimed fascist straight-edge kids" goes, I don't see anywhere on the record where they call themselves that. And where do you get the "kids" from? The singer Karl who put Earth Crisis together is 23 years old. Your comment does nothing but perpetuate the stereotype that those who are straight edge are all rich suburban 15 year olds. I know straight edge males and females between the ages of 14 and 34. I was born in Brooklyn and raised by my mother single handedly in a very poor household. In any case, drug abuse occurs in the suburbs. Suburban fathers are alcoholics, suburban children are beaten, suburban straight edgers also grow up in smoke filled homes and watch their mothers die chemotherapy combated deaths of lung cancer. Though while I don't necessarily call myself an adult, I'm 20 years old and hardly a "kid". Calling us kids is a very convenient way of dismissing us as people with no real problems or real concerns, or with any valid viewpoints.

"The band might be more amusing if renamed "Brain Crisis. " This was by far the best part of the review, showing your maturity and your ability to construct logical arguments, instead of resorting to childlike name calling.

"Let's sample some of the fine ideas brought forth by this release: 'If you refuse to change then you're guilty and must be destroyed', 'By oppressing innocent life, you've lost your rights, so now your end is justified, don't think you'll be given a choice' (on eating animals). " I assume this is what you are referring to as fascism. Let me tell you something. The system of total control from birth, forced feedings, forced sleep, forced ingestion of chemicals, forced reproduction (something I know you oppose), mutilation, torture, experimentation, abuse, and wholesale slaughter of billions of animals a year (6 billion a year alone just for the taste of their flesh), their only crime being that they were born non human. *That's* fascism. On the most massive scale imaginable. Those in control are not threatened or moved by words, slogans or pleas. They sit back and laugh at protesters while they count their money. The only thing the power structure understands is money and domination. I have never heard of a bloodless revolution. When people are being oppressed they eventually rise up and physically put an end to it. The animals will never be able to do this. The time for militant direct action is not nearing, it is far past. And I really don't give a damn if this in any way threatens your lifestyle and I could give a fuck about anyones "choice". Your choice ends where another feeling creatures life begins. Slavery is not a choice. Rape is not a choice. Taking a life unless in self defense or defense of someone else is not a choice. And if this makes me fascist and intolerant in your eyes, then I'm going to have to do without your blessing. Regardless of what you may think, being intolerant of an intolerant situation is indeed a strength, especially when everybody else is all too happy to go along with the present situation, and too weak to inconvenience themselves and make some changes. In any case, lyrics of most bands are not usually written literally, they are usually written in a creative way to convey thoughts or a story. They are written in a way to convey feelings, in this case, anger. The songs are not written to let people know that Earth Crisis is coming and that they'll beat you up if you eat meat. They are written to express feelings of helplessness, hatred, and anything else that runs through Karl's mind when he's writing songs. And if he chooses to write a song about the guilty being destroyed, he's not talking about individuals too ignorant or uncaring to change, he's talking about the demons that own the slaughterhouses, the corporations, about destroying labs. Putting a bullet in the head of Joe Hick Meateater is a futile and ignorant action, and in no way what Earth Crisis songs are about.

You also seemed to have a problem with the line "Fuck those who bent the



Letters

straight edge with their fucking lies", on fracturing the sanctity of straight edge. When something means a lot to you, and you find out that somebody who you thought felt the same way could really have given a fuck about any of it, you're understandably not to happy with them. When someone you trusted tums on you and, as cliche as it sounds, stabs you in the back or otherwise fucks you over, you're not going to want to have anything to do with them. Straight edge is already not taken very seriously by a lot of people, for varying reasons. The last thing we need is for sellout fuckers to reinforce people's ideas that straight edge is only for kids, and that they'll be drinking as soon as they get into college or "mature". People straight edge one day and smoking out the next not only hurt those who abstain for reasons a lot deeper than fashion, but make us all look insincere. Fuck them.

Guav, *Conviction Records/Fanzine/* 124 Harvard Pl./ Syracuse, NY 13210/ 315-424-9071

Dear MRR,

1. With regards to all this bitchin' about old punk bands reforming and cashing in... Blitz were never that big in the first place. We only just made a living from the band (for one year) at our highest point. It took three years for the *Voice* album to reach its grand total of 40,000, but even that's not 1/10 the sales of S.L.F. or the Buzzcocks. They were major. We were independent. As for gigs, well I'm sticking to my day job.

2. This *New Breed* EP... yes, I used a drum machine. In desperation, I must add. When offered the chance to record new material, I advertised for bass and drums for 6 months, no takers. I dislike drum machines as much as anyone, but it was this or nothing. Only when the tracks were released in Europe was I able to attract the musicians I wanted.

3. Why use the name Blitz when I am the only original member? Well, I did around 90% of the songwriting up to and including the *New Age* single. I did think of using a new band name, but whatever I do it will sound like Blitz. If you ever heard the second Empire album and wondered what the fuck was going on, well, I didn't write it. That was just the old singer with a group of session musicians.

Those points cleared...can anyone at MRR explain why the latest Exploited LP was given for review to Smelly Mustafa who starts by saying, "I always hated the Exploited". As for Walter Glaser's statement that the *New Breed* EP is unmoving, I can only assume that he is paralysed from his hat down.

Endnote. The next Blitz LP will be with Cherry Red records. Total world "who needs majors" distribution. Friends and enemies will be remembered. Kick someone for me.

Nidge Miller, Blitz/ 18 High St/ New Mills/ Stockport, Cheshire/ SK12 4AL/ England

Dear MRR:

In response to Beth Johnston's column, "Meaningless Observations," in issue 118, I have to agree that I found her observations totally meaningless. Beth claims that seeing the movie "Basic Instinct" on a military base gave her insight into the male psyche, in which there "lies a basic fear of strong, sexually assertive women." Her whole column seemed to be geared toward making the point that men are insecure and therefore prefer to see women as brainless and helpless. Once again, a bogus claim is made and information is misconstrued in the name of "feminism."

In the realm of sexual fantasy, which the column initially addresses, men do not at all "seem to have a problem with strong, assertive women." In fact, studies show that one of the top male sexual fantasies is to be forcefully made to have sex with a women. But it doesn't even take a study to prove it. Just look around, ask guys you know, read a copy of "Penthouse Letters." The thought of a sexually aggressive women seems to thrill most guys. If a women even *approaches* most men, sexually or otherwise, they love it. Not only does it take some of the pressure off men, but it reminds them that women too are interested in sexual communication. And it's not only sexual; an assertive personality in a woman is mentally stimulating to many men. It is just completely unfair and uninformed to label men's attitudes in such a way. Claims like these are what convince me that feminism in "the underground" doesn't deserve much respect.

Instead of attacking men and demanding that they understand women, why don't we try understanding them for a change? This column is clear testimony to the fact that a lot of women are clueless about the male psyche. Male sexuality is as valid a part of human relationships as women's demands are. Men are not the problem. In fact, men are often accused of being the problem where a problem doesn't even really exist. If more women acted out as confident, assertive, or even aggressive (and *not* solely in the form of attacking male attitudes), I do think we'd see some good results. But feminists need to stop labeling and categorizing the attitudes of "men in general." Isn't this exactly what they resent men for doing to them?

Cynthia Kravetz, *Thwack!* Fanzine/ 1640 W. Grace St./ Richmond, VA 23220

Dear Lily Braindrop,

Where the fuck are you? "Base Instinct" or base intellect? I don't give a shit who chooses to mother children or not. Neither does anyone else I know. Motherhood as the "ultimate barometer of female achievement" is absolutely ridiculous. Who really believes that aside from some feebleminded Rightists? Equating motherhood with "shelved goals, stationwagons, 'selflessness' and mundane ritual" is as senseless as thinking all sex workers to be immoral, weak, exploited victims.

I had a baby last year and pregnancy, childbirth, nursing and motherhood have turned out to be the most wonderfully sexual experience. Frankly, sexual acts in this period have afforded new erotic heights. I gave birth to my son in our home and this was like the ultimate orgasm. I was high for so many days afterward. It's been more empowering than any domination trip.

However positive it has been, it's not my ultimate achievement. I am doing numerous things in varied areas. My son is no hindrance to a life full of creativity and growth which I am pursuing. Everyone worries about independence, about losing possession of freedom. It is an illusion.

No matter what anyone says, most women in this society are free to choose their own barometer of achievement. I can see that parenthood isn't for everyone. At the risk of sounding like an "arrogant fuck", perhaps that is in part due to natural selection. Offsprings are so much more than a "reproduction of oneself".

Thanks for helping to perpetuate "sexism at its finest and most insidious". Who is sexually disenfranchised? Set yourself free. Sincerely,

B. Kelly/ 4059 Henri-Julien/ Montreal, PQ/ H2W 2K4/ Canada

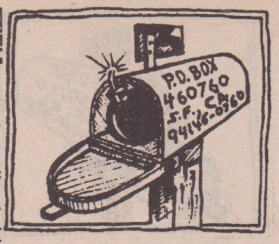
Dear MRR,

I have never written a response to anything written until now. Lily, you have my congratulations, normally I allow most forms of egocentric stupidity to pass without comment. But the piece "Base Instinct" in March MRR has forced me to respond. I thought your views hopelessly limited.

First, I would like to point out that parenthood is a choice. Abortion, adoption or just walking away from your responsibility after procreation are available options (not to mention prevention). I am speaking from first-hand experience. There is adequate day care available. I have a three year old daughter going to a center in the Mission district which teaches her lessons, the alphabet, counting, shapes, etc. in both Spanish and English. They offer a caring quality environment while I attend college (at no cost to me).

Parenthood is a struggle I would agree, but life has always involved struggle. It has been this way from our primitive beginnings to the present. So what's the problem? I think challenges surmounted

Letters



enrich the human experience, or maybe you're not with that.

Never in my life has any one responded to my child's fits of ill temper with "how cute". I have had numerous requests to shut her up, though. No one I've met has ever seemed charmed by a baby puking. Where do you hang anyway? I'd like to check it.

I would agree with you that this is a shitty world. I probably have more insight into that perception than you can imagine, but it is my hope that the lives I have brought into this world might make this a better place...much the way I have attempted to. In fact, I tell my 12 year old son, "The world is a fucked up place. You have to do what you can to change things. It's your responsibility to improve it or your future will be messed.". Pretty harsh reality, I admit, but maybe he'll pass this attitude along to his peers or fully incorporate it himself. Maybe he will be one who makes a difference. As I pointed out previously, reproduction is a choice. I've never met anyone who wanted to be a parent to reinforce their own ego-identity. Most people I've encountered make the choice to be a parent based on circumstance and desire. I don't see much arrogance in that.

Being a parent is tedious. It is mundane. It is a limiting factor. It can be a drain both emotionally and financially, but it is also a learning experience. Being a parent has taught me about myself and what is the most important in the essential sense. Personally, I support your decision to remain childless. In my opinion anyone who is inclined to hit another person who is vomiting (child or adult) needs to examine the anger that motivates this response. I am an individual inclined toward physical confrontation when provoked, but I have a real hard time understanding the provocation you feel. It seems unnecessarily brutal.

Historically I have never heard or read of any woman who has been lauded for her role as a mother. I am aware of numerous achievements women have received recognition for now and in the past, but none solely in the context of motherhood. Unless you consider the "Virgin Mary" an example of this. Even the caesarean section was named after Julius Caesar, not his mother (though she undoubtedly died in this delivery).

I am totally guilty of doing my part in adding to this overpopulated earth. In my defense, I can say all my children possess superior (to me) intelligence (though I cannot verify definitively this is true of the son I gave up for adoption). While this is no justification, I think that we will need every human asset available to create solutions for the numerous problems confronting us. This is not an elitist statement. It is a matter of harsh fact.

Perhaps many people you have met have been confined to stereotypical suppositions, but I fail to see why you must respond to them. What's wrong with the proverbial "so what"? I think you don't have to deal with anything you don't want to. At least that's how I am. I really do not give a shit what other people's expectations are. As long as I am doing what is right for myself and I'm not fucking anyone over, what difference does it make if other people don't agree with my choices? Where is the problem? There is no reproduction quota here such as used to exist in Rumania.

As for taking care of a junkie, have you? There's a big difference between raising a child to self-sufficiency and maintaining a relationship with an adult who is incapacitated. Again, I speak from experience, as I was involved with an addict.

All I can say, Lily, is where did you drop your brain?
Shy/ San Francisco

Hi there.

If all it takes to secure myself as an ignorant, egotistlcal, uptight person is to present a vlewpoint that differs from yours, well then, my only regret is that I didn't figure that out sooner. (If only I'd known I had my work cut out-for me!)

No, Virginia, there isn't a Santa Claus, and yes, Virginia, there is more than one way to perceive a social institution—be it motherhood, marriage or religion.

I've sent each of you two cents. I suggest you use 'em to get a clue. Lily

P.S. Mz. B. Please send me a detailed list --with no less than 25 examples, each supported by a descriptive, analytical paragraph--of how I perpetuate sexism. Hurry, my garbage can is hungry.

P.S. Shygirl. The thing about being tempted to "start swinging" comes from the same psychological space of wanting to tear someone's lips off when they snake your parking space or hog the pay phone. It's nothing one would really do, but we've all fantasized, haven't we....?

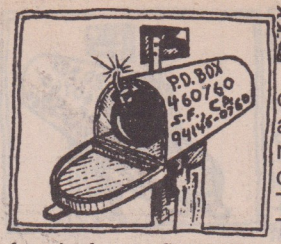
As for your personal (unpublished) attack, say what you will. Like you, I "have some guts because I will say what I think", too. Obviously, because it is my very opinion that pissed you off enough to resort to analyzing me and impugning my maturity solely on the basis of my writing. If what I write has offended you that much, if you think my content is so poor, allow me to reveal my motives —to state my opinion and -via militant vernacular- jerk a chain or two. Mission accomplished. Immature? Self-absorbed? Trite? Very well. Lily

To whom it may concern,

This letter pertains to one very important subject among those who care about their future. For twenty some odd years there has been a movement called punk rock. During the years in the movement, many things have been done for the people involved. It has become a family type atmosphere. But the point of this is not to inform you of what has been done, but rather to inform you of what hasn't All these years a lot of things have been said but it's sad to say, very few accomplishments have been made. What you are about to read is the innermost feelings of a few people who *really* care to make a change. I know damn well that we are not the only ones who feel this way. There are lots of people around the world who do care but maybe have stood alone through ail this wanting to say something but just couldn't do it *alone*! Well this is your chance. If we all can communiicate with one another and get together we can be heard. If you want to be involved, there are many things you can do, but, there mustn't be a doubt in your mind that this will work You must have a positive outlook otherwiise, once again, IT WONT WORK! I know that everyone is not going to agree with how we feel, but that is okay We need as many different viewpoints and ideals as we can get.

There is something that everyone can do to help. Think about it....it's your future. To start, we need from you, the contributor, to know exactly what you want to achieve Do you want total anarchy? Do you want to *change* the system or smash it? What is it that YOU want? Right now that's what we need to know WE want to know about the problems with the "system!' in your area and how you feel about the U.S. government overall. This goes for people abroad also. Dont feel left out, we're all in this together. Right now i'd like to give you another person's viewpoints:

It's '93 and the government controls us still. We can talk all we want, but it won't do anything. The time has come for each of us to decide what we REALLY want. Do you want to completely overthrow the system, or do you want to just CHANGE it? Anarchism is the total abolishment of government, so be confident that you want that. Personally, I do not believe we can go about it peacefully. Passive resistance is safe, but we need to start taking chances, besides, protests are still confined within the government rules, anyway. A demonstration may sway their opinions, but the bottom line is always *their* decision. We need to wage an all-out war on the government. I think this will take time, faith in the cause, and above all... organization. Some people might think organized-anarchy is impossible, but I believe in order to meet our goal, we'll need to build ourselves up to an equal position with our enemy--the system. Realistically, I believe it will take some violence or destruction. I don't condone unnecessary violence or the murder of innocent people. The politicians are not the innocent. They



Letters

don't think twice about sending millions of youths off to one of THEIR wars. These wars are fought for profit which goes in their pockets. In their eyes, we are expendable. In my eyes they're guilty of mass murder. I'd rather kill the government than kill for the government. We need support from more than just the music scene. We need to increase our power. This will require us to change the minds of the general public. They already distrust the government we just need to push them a little further over the line that seperates us from them

Well that's it for now because if we wrote everything we feel. it would take up the space of this entire book. Remember, you don't have to be "punk" to get involved. Your ideals are what we want not what colour your hair is or what bands you listen to" We leave that up to fanzines Stay yourself ..don't let anyone be your mind

Picasso & Dayná/
PICASS0 and Dayna/ I52 Hewey St. Waterbury, CT 06708

Dear Sarah Zimmerman/MRR,

Never before have I been motivated to write a letter to MRR, but, after reading the review that my zine, *On My Own,* received in issue #119, I just felt that I had to set the record straight and clear up a few misinterpretations.

You're right about the sexist pictures, but you got one thing wrong: what do you mean by saying that I was trying to "speak out" against sexism? We here at the Urbana SxE Brotherhood keep a steady supply of women on hand to cook, clean, and hold our jackets at hardcore shows. Of course women shouldn't hold a prominent position in the hardcore world. They're only good for a few, limited tasks. That's the way it was meant to be, and that's the way it is. In fact, the overall objective of *On My Own* is to show that men should be able to use women however they want, especially where straight edge and hardcore are involved.

Well, Sarah, seeing as how you missed a great deal of the sarcasm and cynicism in my zine (and the humor—which was most likely my fault), you probably ate up that last paragraph, patting yourself on the back and augmenting your ego by realizing that you have such a special talent for reading between the lines, or should I say pictures. Look, I'm not trying to be some kind of an asshole, but I just want to clear my name and let out a little of the anger that your idiotic comments caused.

First of all, the zine was 26 pages, not 24, and out of those 26 pages, only three had *any* pictures of women on them (excluding the cover—an *Army of Darkness* ad—but including an old sticker sheet from the interviewed band, which was mostly covered by writing, anyway). One page was clipped out of *Sassy* and used as a backdrop-a fully clothed teenage model with big X's on her hands (a joke). The other was a collage of women collected from various sources, with a picture of a guy in the middle (me) and a caption underneath which read, "I like the one in the middle." It was a big joke. I didn't mean to offend anyone. I guess the inside humor of my "crew" must have been a little too hard for you to grasp. Or maybe you were too wrapped up in the world of Grrrldom to loosen up a bit.

I loved the first line of your review: "Straight edge Brotherhood zine in all of its 'glory'" (nice complete sentence). In an article on straight edge, I criticized "brotherhood" as a superficial reason as to why many kids are S.E. (and I'm sorry that I never realized that the word "brotherhood" is gender-biased in your book). I never used the word "glory" in regards to straight edge. And of course you didn't mention that the article on hunting was pro-hunting (I wonder what the boys in the brotherhood would think about that). I don't know, it just seems to me that you searched a little too deep for something to criticize, and you based that judgment on a misunderstanding. Thanks for making me look like a macho asshole.

I would be happy to have you write an article on "wimmin" straight edgers for *On My Own.* I'm sorry, but I just don't know any. I'm one of the two or three straight edgers in this town, and I don't have a lot of scope into all of the issues involved. In fact, any one who has any opinions on sexism in hardcore should write—sounds like the makings of a good article. I'd be interested to know what you have to say.

MRR, I know that you don't have the space to allow everyone to write a rebuttal for a bad review, but I hope you will print this so in the future bands or individuals that I try to interview for *On My Own* won't refuse my requests because they believe that they would be contributing to a sexist publication. And to Sarah Zimmerman, maybe you could send me a condensed version of the "Rules of P.C." I wouldn't want any more trouble. See ya later. Mike, *On My Own/ 335* N. Catherine/ La Grange Park, IL 60525

Hello MRR,

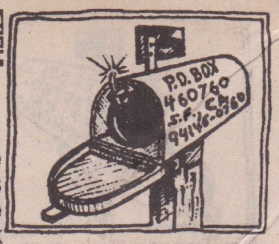
I guess this letter is long overdue and I'll do my best to explain my part and other points that were reflected in issue #119, written by Zeke Morris and others who believe his letter.

My name is Pete Morcey and I sing for a band Higher Force and also run an independent record label, Round 2 Records, with another friend. In issue #119 Zeke states that Higher Force evolved out of a skinhead band, Forced Reality, that I used to sing for. I was the only member from that band and we had broken up almost 4 years earlier. It is true that Forced Reality was a nationalist band and the ideas behind that band are long behind me now. What I had written years earlier in support of, I stand firmly against now. Any one who knows me now knows that I made a complete turnaround in political and other beliefs. It is true that I used to believe in such nonsense as white "power" and Nationalism, but those days are long behind me. Sometimes I wish I could go back and change past actions but I can't. People will be very judgmental towards me, I already know that. And others won't even give me a chance. I realize that I will probably be explaining for a long time to come, and believe me I don't mind.

Alright onto another topic. Zeke goes on to say that the lyrics to the song "Born Free" are some sort of fighting anthem, which, I believe, if he read the actual lyrics, he would see that the song is far from what he understands. The song is about trying to exist in this hellhole called Earth and breaking free from all the lies, evils, and hypocrisy that holds us back. In no way does it "urge the faithful to keep their fists flying" and bash other people's heads in. But you could believe in what you want.

I do agree with you on your stance towards violence at shows, and in no way do I or any others in my band condone it. We do not turn the other way when there is a fight. We will stop playing. We will not ignore it. And we will try to solve the problem. As for you lumping everyone together as being racist, sexist, and homophobic, I invite you down to our area and have a talk with members of the bands. I think you'd be surprised at what these "overprivileged, beefed up, suburban jocks" have to say.

Next. Where do you get your news (gossip) from anyway? Most of the stories you told never happened. And if they did they were so blown up and biased and lacking all major parts of the story that they might of well been just made up to suit what you believe in. Not one band you mentioned condones fighting, racism, sexism, and homophobia. Nor do they preach or live by it. This group, "The Leach Mob," who are they? I have yet to encounter this group or hear of them and their actions. The fight at The Moon had nothing to do with Livestock, and as a matter of fact they were long off the stage when the incident happened. The fight took place because of a few bouncers who liked to take cheap shots at people and throw their weight around. The equipment that was stolen can be blamed on the out-of-state band that was there that night. Were you there? Did you witness the whole incident? Probably not. Were you there when Ian from Dismay supposedly, as you put it, beat up his bass player in New Haven. I was there,



but I didn't see that happen. As a matter of fact they both left the show together. Hearsay, rumors, gossip. Next time contact the people before accusing them, and find out the truth. This way it saves everyone a lot of aggravation.

The incident at the Jawbreaker show was another stretch of the truth. You really should check the facts and ask who assaulted who first. I was not involved in the fight but I witnessed the whole thing. A friend of mine, for no reason, was hit by one of your skinhead buddies for no reason. None whatsoever. I'm sorry but who was the aggressor in this incident? The fight went outside and a group of tough guys came up to some people I know and said: "don't you know who we are, don't mess with the skinheads." In those same ridiculous words. Now isn't that something we would say Zeke? You see, same lunkheads—different scene.

There are a lot of problems within the music scene in our area, but it is everywhere. And there will always be certain people who are going to flex and act as if they are at a football game. But you cannot blame the actions of a few and generalize the whole group. I have seen plenty of inconsiderate people in this scene over the years, and you could even say that I was one of them. After a while most come to realize how important the music and the meaning behind it is. Everything then becomes appreciated. Most assholes who come to fight never last. Now I won't deny that I or others I know will not fight if pushed. That is not what I'm saying. There are certain times that deem necessary for physical contact, but confrontation is usually avoided at most cost.

I'm sure there will be many other letters written about this and I hope that this one gets printed out of them all just for the fact to explain where I'm coming from. Hopefully this will settle some of the controversy and will leave open the letters column to other more important subjects. Hopefully no one will take offense by these letters that have been going back and forth. It's just too bad that everyone can't see eye to eye. If anyone wants to write and question me feel free. Especially you Zeke. Thanks for the time and thanks for reading.
Pete Morcey, Round 2 Records/ PO Box 50/ Waterbury, CT 06720-0050

Dear *MRR,* Matt W. & Lisa Downing -

I have been following the recent Riot Grrrl backlash in both *Maximum* and *Flipside* with a sort of sick fascination. I didn't feel like getting involved, partly because I think it ' s pointless, but also because I don' t feel like any one girl can be a spokesgirl for a worldwide movement. But after reading the letter from Lisa Downing and Matt W's response in #119, I figured I'd give it a try - after all, it couldn't hurt. (However, *I* really hope that other girls will write in and you can present a spectrum of opinion on the subject.)

I think that one of the biggest causes of the whole grrrl backlash is the simple fact that people don't understand what Riot Grrrl is, because it's not something you can easily understand. To me, and to most of the girls (whether they consider themselves riotous or not) I correspond with, Riot Grrrl is not a definitive term - it means different things to everyone who's involved. The only thing that is totally common to everyone's definition of it seems to be the idea that girls should do things for themselves, and support each other in doing this. For some girls this means hanging out away from the guys, or maybe putting on shows by themselves. For some it's doing a zine or helping each other out with their own. For others it may mean participating in radical activism, or even thinking about actual separatism. The point is, it can mean anything you want it to mean. Like it or not, girls face a lot of problems that guys largely don't (as Lisa pointed out in her letter). Girls like myself do zines or put on shows on our own, because when we did them in "partnership" with guys, we got no (or little) credit for our work. Obviously, not all guys are the problem, and I don't think that anyone really thinks that "all men suck" - - but if the only way you can feel good about what you do, and feel like you accomplished something is to do it as a girl-oriented project, then that's what you need to do. (If anyone has trouble believing this "crediting" thing, I can prove it right in the pages of *MRR* if I have to.)

The problem seems to be that a lot of people have only heard one person's point of view and may not agree with it, or they only know what they read in *Newsweek* or *Sassy or* whatever (I haven't actually seen any of these articles) not to mention the columns/letters in *Maximum* and *Flipside.* To them "Riot Grrrl" is a label, with a definition determined by someone else (who is probably not involved in any way) - and isn't labelling exactly what the whole punk thing was *supposed* to be against? I think a lot of *Maximum* readers would be really pissed off if the whole world's definition of "punk" was being defined by the actions of one individual.

And of course, anyone that gets a lot of attention immediately becomes suspect, you only have to look at what happens to any band that gets into rotation on MTV to see that.

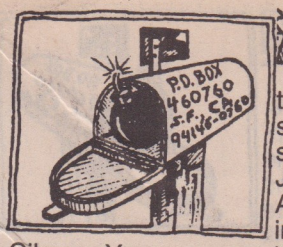
As editrix/organizer of *Action Girl* newsletter, which reviews all kinds of girl-positive projects, I see a huge number of zines being done by girls who may or may not align themselves specifically with Riot Grrrl - some of them don't even want to identify themselves as feminists because of the strong backlash against it in all its forms these days. But all of them, like Lisa, have the same problems and the same goals. I don't think that the attacks on the Riot Grrrl phenomenon are specifically intended to be divisive, disruptive attacks on all people (yes, guys too) who are working towards a better, less sexist world for all of us, but that's the exact affect they are having. I ask everyone to please look past the words and labels and try to get back to that fabled "scene unity" we all want. True, the "mainstream" Riot Grrrl coverage may inspire a few jerky girl suburbanites to sass their mom and little else, but Riot Grrrl has transcended its original roots to become an inspiration to girls internationally to take charge of their lives.

One interesting thing - even though there's this huge grrrl backlash, probably half the requests for *Action Girl* I get are from guys! Most of them seem really relieved that there's a way they can find out what's going on in the grrrl movement - they seem really sincerely supportive and interested, but they've become intimidated by all the anti-grrrl press. They seem to think that any self-proclaimed "Riot Grrrl" would sooner castrate them then answer a few questions!! There may be a few grrrls who have their reasons for being very anti-male (and there's plenty of anti-male girls who have nothing to do with Riot Grrrl at all, you know), but I have not met, spoken to or heard from a single girl who wants to "repress" or "castrate" or "get rid of" guys at all. They don't even think about it - they're too busy trying to improve their own lives and help other girls gain conf idence and power. They don't want to take poweri any from anyone they'd just like a little of it themselves.
Sarah, *Action Girl* / 543 Van Duzer St / Staten Island NY 10304

P.S. Really, I think Matt's answer was totally on the mark. I understand his not wanting to speak for women who seem to have a problem with men. But I think he did a great job. And if anyone wants to find out about girl-positive projects that aren't anti-guy, please write me - I'll send *you Action Girl* #2 for a stamp or SASE. Thanx. Sorry, one more thing - just so no-one has to write in and complain, I (and several girls I know) like to use the word girl because we don't feel like mispelling a word containing a male pronoun, and because there's no connotations attached either way. So don't anyone get on their "womyn" trip with me, please.

Larry Livermore,

This is response to your column in MRR #119 and your general beliefs concerning "aggressive music" be it punk or whatever. To edify more clearly what I am referring to I



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take particular issue over your description of the Johnny Peebucks And The Swinging Utters show at Gilman. You expressed the opinion that the way "some of the fans were throwing themselves around the floor could easily have resulted in severe damage to anyone who didn't get out of the way fast enough." Let me point something out to you Livermore. People own themselves. As far as their own selves are concerned they have as much right to hurt themselves as they do to play with themselves, smoke copious amounts of pot, be bisexual or any of those other rights you spend a great deal of time defending. If you don't like that tough shit. As far as "hurting others" goes, this is 1993, most people who have had any awareness of popular culture after 1976 are aware of what pogoing and slam dancing are, they are aware that such things are associated with both punk rock and metal and despite the best efforts of concerned Moral Guardians of Public Safety such as yourself and wealthy entertainers like Consolidated ("we will not provide a soundtrack for your violence") people do indeed still mosh at punk shows. Anyone who is a regular attendee at punk rock shows knows this and with this knowledge can choose to participate or not participate. The energy of the pit may be violent (sometimes admittedly to an excessive degree) but it is a voluntary and ritualized violence, you do not have to get in the pit, you may sit out or dance to the side (and in a pit made up of aware people if someone falls down they are picked up). Is this aggressive? Yes it is. Is it bad? I don't believe so.

Aggression is a human trait, it's neither good nor bad, it's like atomic energy, it's just there all along. What makes it bad is the way it is used. Certain liberal sociologists have, in recent time, most notably since the sixties, argued that aggression is not an inbred human trait so much as a learned one with the unspoken prejudice here being that if aggression is learned that it can be unlearned, aggression being a subjectively "bad" thing. The crux of the argument derived from the fact that out of the records of hundreds of thousands of human societies that modern society and academia has at its disposal about eight haven't practiced any form of organized warfare or person to person aggression and therefore all of us enlightened moderns should strive to emulate them. These societies, for the most part, have for one reason or another, been wiped out by modern societies with nowhere near as "enlightened" world views. Two of them, the Eskimo Innuit of northern Canada and the Shoshone of the Nevada desert have been saved from their "primitive ways" by the Canadian and American governments and put on an IV drips of welfare and cable television respectively. Maybe they could use some of the aggression of a Leonard Peltier or militant lobbyists for Native Rights. The point here is utter passivity is not the ideal state hippies such as yourself take it to be, not in a world in which there always will be conflict (and for that I'm glad, conflict gives life meaning).

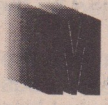
Your stance against aggression lacks perspective. Your stance against "aggressive" music lacks perspective on youth culture. Making punk "gentler", as you put it may make this once volatile and exciting, if not always intellectually erudite, music scene as irrelevant to young people as the remnants of the sixties folk culture have become. A minuscule elitist clique of dandruffy perpetual college students, hopelessly narrow and bland. When you argue that "anthemic, singalong, beer-drinking, burly punk rock" is hopelessly dated and that everybody's got to jump on the Greenday bandwagon I gag at your hypocrisy. Someone who condemns *all* rap music, from the PC Disposable Heroes Of Hiphoprisy to the hardcore gansta stuff as you did in *Lookout* #37 is more out of date than any Johnny Peebucks fan.

As a final tiff I noticed that your column was peppered with numerous references to "testosterone" this and "testosterone" that, generally used with negative connotations. Why someone can be as occasionally erudite as you are and then stoop to so much bashing of your own sex is beyond me. Men can be swine but it's a two-way street and I know women who like to mosh *and* fight as much as any guy (personally I'm a man who hates physical conflict but will defend myself). You seem to have some problems with the fact that you are male. Those are your problems, keep them to yourself. That confused sensitive guy stuff is starting to bore women as much as it bores guys who can deal with the fact that they're not women. Finally if you think Johnny Peebucks are too belligerent for your taste have you heard of Tescoe Vee?

Larry maybe you should retire.

Joe Donohoe/ PO Box 104, 2336 Market St/ San Francisco, CA 94110

P.S. I live in the Mission because it's cheap.



Dear Chris from Hawaii,

I debated about responding to your letter in issue 119 of MRR; but I felt it was worth it. One thing about your letter that really bothered me was that you never really stated what was so absurd about Adrienne's idea of communication. Instead, you just decided that it was a fucked up concept based on naiveity and post hippy rhetoric. It really pisses me off when people listen to other peoples ideas with an adjective. Instead of actually listening to what someone says, you listen for the things you can use against them later.

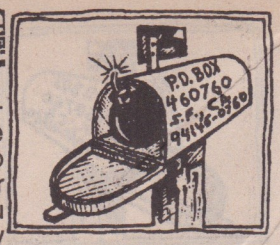
Your convenient pessimism only tells me that maybe what Adrienne column talked about may be beyond your own stage of self-evolution. If not then give me a legitimate argument instead of an "everything's fucked" so why bother! This type of attitude is stagnant where one drowns their sorrows in their own self-oppression constantly being fed by the threat of others optimism. You claim toward the end of your letter that there's a message in there "somewhere between the rude remarks." For me the message is loud and clear thanks for reminding me Punk's Stupid, We Should All Grow Up! Wow, how progressive, I have to wonder why you feel your perspective is so new and challenging. I've heard this same bullshit from the rednecks and employers that I've encountered my whole life. This promotion of complacency just reaffirms more and more the strength of the institutions under which we live.

Have you ever allowed yourself to be vulnerable to someone or were you always that clever person who never got too close! Well here's some food for thought: revolution is not just violently looting through the streets and destroying for the purpose to destroy. Sometimes revolution can be most effective on a personal level by destroying social codes through the risk of vulnerability.

Allowing yourself to truly listen to your environment and yourself may heighten self-awareness. Which might actually cause you, as a person, to see how you contribute to the problems of are society and if you can let go of your ego for a moment and start taking responsibility for your life and how your living it. Then you may find some value in the process of deconstruction of self. Which is what I got from
what Adrienne wrote.

So I'll leave you with your Exploited albums and your mean punk image that you don't take shit. Thanx Chris from Hawaii for inspiring me to write my first letter to MRR. I had one criticism of Adrienne's column. I don't feel that intense personal contact is effective in every situation. At the risk of destroying everything I stated above, I'll give you example. Last year I volunteered at a homeless shelter. When dealing with the guests there I often found it more helpful to be detached. This helped me offer as little biased perspective as I could. I found that by being too vulnerable I often became part of their problems and just made things worse.

I think with sincere responsibility and a good understanding of self your idea would be effective. But like the concept of total anarchy theirs usually only a few individuals who are willing to take such responsibility and such a risk. I support such a concept but I feel for myself I would much rather gradually get to that level of



intimacy. Sincerely
Mike Stewart/ T.E.S.C Bldg.Q RM.208/ Olympia WA 98505

Just a short note to whoever cares, I am writing to express concern about the review of *Eureka* zine #I in April's MRR, that slags an article about "Riot Grrrl subgroup, Chycks Up Front." First off I want to say that Chicks Up Front has nothing to do with Riot Grrrl - never has, never will. Secondly I want to express my anger at a dangerous trend that I see occurring all over hardcore. It seems that every third or fourth letter I get either asks me about Riot Grrrl, tries to get information/gossip from me about Bikini Kill, tells me how cool it is that I'm in Riot Grrrl, or tells me to fuck off because I'm a man-hating Riot Grrrl.

I have done four zines in the past two years, and I have yet to mention Riot Grrrl. I have neither slagged it nor professed my undying loyalty for it, as I really don't understand how people reach the conclusion that I am a riot grrrl. It seems that since Riot Grrrl started, every girl in hardcore who was feminist, strong, aggressive, or confrontational was automatically pushed into this narrow slot and branded "riot grrrl." This pisses me off to no avail. I have worked as hard to create my own identity and formulate my own ideas, and have therefore not chosen to be incorporated into Riot Grrrl. I am as angry that, despite all my work, people still manage to pigeonhole me.

Chicks Up Front posse is not a gang or club or hierarchal organization. All it is, is a fucking joke between me and my sister that eventually caught on and became widespread. Friends have made shirts for me, and I give them to people who I know either support or inspire me. Cuxfp is no network or institutionalized support group. It is about women making their voices heard (literally) and reclaiming hardcore as "not just boy's fun." It is about countering the intimidation that many women feel at shows, through asserting our right and ability to stand in front of the stage and see the band. It's really that simple. Please stop aligning me with Riot Grrrl just because we both are angry girls. Please let me and other girls like me who are not into Riot Grrrl, define ourselves.
Daisy Rooks, *Not Even* zine/ 8709 Fenway Dr/Betheada, MD 20817

Dear MRR,
I was perusing the pages of your March '93 issue (#118) when I noticed a big interview with Dan Punk and myself in the middle. I have only one thing I feel the need to expand upon after reading my responses. I foolishly stated in one of my responses that "The Dread is the only band that sends us consistently good records." Talk about sticking your foot in your mouth, I got half my leg. What I meant to say is "The Dread is one of the many bands, which are far too numerous to mention here, who sends us consistently good records." I guess I had The Dread (a fine band from Concord, CA) on my brain and suffered from a momentary(?) lapse of intelligence and temporarily forgot the many, many excellent folk who correspond with us, and who have sent us many, many excellent records. I hope nobody who has written to us in the past thinks that we aren't more than appreciative. Well, there's my apology/correction thing. Hope it gets printed so the death threats will stop. Sincerely,
Dave Punk/ PO Box 20442/ Atlanta, GA 30325

Sam McPheeters,
Your association with Dutch East or any other distributor should not concern anyone outside of the fact that Vermiform records would no longer be able to retail for $3.00. Most indie 7" records wholesale at Dutch East for $2.69 with a small handful selling at $2.25. By the time a retail store gets them out for sale they would be $3.50 or $4.00 providing the store wants to stay in business.

You have a habit of forgetting that businesses need to mark up their records to pay for employees' salary, rent, advertising, permits, taxes, phone bills, electric, gas, water, supplies, insurance... you know, overhead. You know what I mean, Sam? Overhead, the stuff that the "thoughtful individuals who sell things at shows" don't have. When these true believers in DIY ethics buy a 7" from you for $1.75 and sell it at a show for $2.50 or $3.00 they are to be praised in your eyes because they are "correct" while in reality they are walkIng away wIth 75¢ -$1.25 profIt. By the time all my overhead Is taken Into considerat-Ion I am lucky to actually see 50¢ profit on a 7". Please don't get me wrong, I believe that they are entitled to a profit for their efforts, but you need to take into consideration all of my efforts involved in selling your product.

My problem is not with these other guys but with your attitude. First of all, it is wrong to say that individuals distributing your records at shows are thoughtful and correct while saying retail stores are "uncaring". Currently our "uncaring" store has over 5,000 records & CDs in our catalogue and another 34,000 records & CDs we don't even list that are for sale in our store. I would have to guess that half of our stock is in-print indie stuff. Do you have any idea how much effort goes into stocking a store like ours? Hey, send some of your "ambassadors" down to hang around for a few hours and watch us all bounce off the walls here trying to keep this fucking place stocked so our customers can get just about any new indie release they want. If your "ambassadors" weren't out badgering retailers who are charging too much for your records and if you weren't so busy slandering our storeyou could all see how Vinyl Ink and many other stores are far from uncaring. If I was so "uncaring" I'd be selling insurance!

Secondly, as for your case in point (which comes down pretty hard on Vinyl Ink) it's only fair that you think hard about the occasions you mentioned where we needlessly inflated the price of your records. I explained to you what had happened after the incident and was under the impression that all was forgiven. None of us here remember any more than two complaints about record pricing. The first was at a record convention I set up at. One of your "ambassadors" that you send out to police your product (kind of a contradiction in terms, eh?) brought it to my attention that the Born Against single was priced at $5.00 and not $3.00 as we had agreed. I put the record aside to price it later and it somehow got put back in with the records I was selling without the proper price change. When I got back to my store the next day, one of my employees put the record in with the other records in the store and a few days later your ambassadors searched my store bins, found the same single and proceeded to treat me like I was a fucking child molester! Hardly the conduct of an ambassador, one who is supposed to practice diplomacy. There are more diplomatic ways of rectifying problems and you and your representatives should learn to be less judgemental and try "to do things responsibly."

I have no problem with labels dictating to me what to sell their records for providing they are kept in print and they are readily available. The incident you mentioned in your column happened between pressings of your single and I could not restock it through you or any distributors so I assumed it was out of print. The Born Against single was my last copy. I made a mistake, I apologized and you still felt it necessary to make us out to be uncaring profiteers. Just as I mark down the prices of records I have far too many copies of, I also mark up the last copies I have of records that are recently out of print. I don't think our prices are inflated on new records. Our collectable records are pricey but as anyone who has sold records to us will tell you we paid more for collectables than most dealers, but this shouldn't concern you.

I'd like to close by saying that your case in polnt was irresponslble and misleading. You're wrong and hundreds of our steady customers across the country know this. Unfortunately, you've painted a pretty negative picture of my store for those who don't buy from us and I hope

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this letter is able to shed some real light on your accusations.
George Gelistino, Vinyl Ink Records/ 955 Bonifant St/ Silver Spring, MD 20910

Dear MRR:

I am responding to Sam McPheeters column about his dealings with Dutch East India in issue #118. Hi Sam it's me, that big fat thorn in your side, and knowing full well that my letter would have been flushed down your toilet bowl had I sent it to you, I decided to air my differences in a public forum. Well, there's a lot of information here that has to be sorted out and looked at closely, but I guess I'll start with my conclusion on the subject, and then see if I can offer a different point of view for MRR readers. My conclusion, Sam, is that your column is nothing more than a slew of twisted and slanted "facts" teamed with a phony pissed off attitude (read: jaded) that have been rationalized into a nice neat package, and attempted to be served out as a perfectly correct explanation as to why Born Against and Vermiform were going to deal with Dutch East India (from now on referred to as DEI). Well Mr. McPheeters I tend to disagree with you, and believe you're full of shit. Let's start with the bottom line here, *money*, and attack it from all angles.

First, *money* is the reason you and many other "punk/hardcore" record labels are being sucked in by DEI. Your lack of money puts you in a position of vulnerability, one where you probably thought you had no other alternative but to deal with DEI if you wanted your record to come out, or your label to exist, something I am sympathetic to. Well, DEI has lots of money. How did they get so much money you ask? Try $2.69 7"s and $5.29 LPs as a wholesale rate. But let's get past that Sam, because I believe DEI wasn't your only alternative. Gee, Hmm... Nope, I can't think of a single reputable person that cared about your *music* that would have wanted to help you put your Born Against 10" out, or your CD for that matter. But hey, you didn't even bother to ask, *Why???* I think I know, in fact I'm pretty sure I've got this one pegged, but you failed to mention it in your column. I wonder why? I believe the reason you sought no other alternative for your record label was because DEI offered you enough free vinyl and CDs to net you in excess of $8,000. Now that's real *money*. What could Born Against or Sam McPheeters do with all that money? Who knows, in fact, who cares, but at least now we know your motive, and understand your undying loyalty to DEI in your column. Hell, you didn't say a bad thing about them (still hoping for that pot o' gold I suspect).

Sam, here's a quick elementary lesson in how big business works, and please make no mistake about it, DEI is much bigger than you give them credit for, in order for DEI to offer you $8,000, they would have to stand to make $15,000, or $25,000 in return, and at all costs. Pretty simple huh? It's called profit, a six letter word that is the single driving force behind all big businesses, because profit equals *money*. Sam, your column surely wasn't leading me to believe that if your friend Barry wasn't making enough money on your record that he wouldn't jack up the price of your records. Hell, I'm sure he'd be willing to lose a few bucks just because you asked. Come on Sam, take off the blinders, I deal with DEI at the record store I work at, they suck!! They won't let us write checks, they are the most expensive distributor, and they are buying up every fucking label under the sun. Hmmmm I wonder why? Well here's my theory on that one, and it will probably have your friend Barry rolling on the floor, but I think they're doing it to make themselves more marketable, you know, to make a good portfolio. In these days of #1 selling punk records, everybody with money is looking to invest it in something. Atlantic bought Matador, the Melvins are on Atlantic, Flipper is on Def Jam?? Stranger things have happened.

Alright enough about money, now back to the rest of your column. Kent McClard is no more anal then Vermiform records *used* to be. In fact, I was the ambassador to Vermiform that had the yelling match with the guy at Vinyl Ink Records, and why? So now you can, in essence, say it's no longer important. Well Sam I thought what separated Vermiform from other labels (including Dischord) was that it was important, guess not? In fact in your column you said " We said "big business sucks" in a slew of fanzines, and now we must pay the price for our deceit... even though it turns out to be consistent with every stupid little thing we've ever uttered about punk ethics..." Stupid!!! Stupid!!! do you believe everything you say is "stupid", boy the implications there are unending. Well excuse me for having the nerve to question your integrity on every "stupid" thing you said . Ah, I'm getting sick of this shit, Sam. Your column was nothing more than you being mad at the fact that you had to eat the shit you've been feeding out for the last three years, in fact you used some of the same arguments against us that all the big bands in New York used against you. Do your fucking records with DEI, make lots of money, but open wide because you're gonna eat a lot of shit for it. Dutch East India and Vermiform Records sounds perfect together in the same sentence. By the way, thanks for asking Rorschach if they wanted their records distributed by DEI, oh you don't remember asking, that's because you didn't. Good day.
Charles Maggio/ 305 Haywood Dr./ Paramus, NJ 07652

P.S. (I know how much you loved my last one) The reference to the Warzone letter in their Caroline record is pretty ironic considering your column came off the same way.

Sam responds:

George, I'm sorry I made you write 2 pages because of my 2 sentences. I doubt anyone's going to boycott your store. Charles, in case you didn't notice it, we aren't working with DEI. Most of your points I had already agreed to in my column, and just for reference, I did ask everyone in Rorschach except you because you're a dumb disfunctional idiot bastard who thinks that writing angry letters to MRR is a healthy form of communication. Fuck off warmly.

Dear MRR,

The third international gathering of queer zines is happening in Toronto on Saturday 15 and Sunday 16 of May. We have absolutely no budget, so we thought that this would be the best way to let you and your readers know about what we are planning.

In December '92, we wrote a letter to every queer zine in Canada and the USA. There are over two hundred. We received over fifty responses with ideas and suggestions. Although there are differences, there is also a very clear pattern and based on this we are suggesting the following. Please write with responses and ideas to the address below.

SPEW-3 will be held in a downtown space associated with queer culture or live music. There will be no admission charge. The space will take 150 people and have facilities for live performances. The event will be for queer zines and culture. All queer positive zines and people are welcome. (How you define "queer" is up to you)

Saturday will be mainly a day for zine producers and anybody interested in producing zines to talk and get to know each other. We expect 20-40 people. There will be an informal participatory discussion facilitated by two people (one boy, one girl). After finding out what people want to discuss, we'll break into smaller groups so everyone gets a chance to talk. The main purpose of this is so people get to know each other a bit better. The discussion can continue afterwards. Enjoy downtown Toronto. That night there will be a BYOB party in some-

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one's home. We expect 100 people. Have fun.

Sunday will be mainly a day to sell zines and meet anyone who shows up from 2pm to 6pm. No admission charge. Same downtown location. Lots of publicity for this. There is an open stage for performances, if people want it. That night there will be a public party with live bands in the same space. The bands will be queer identified (or completely het and enjoy being ogled) and the music will be quite diverse. Admission will be $8 Canadian and it all goes to the bands. Bands interested in playing should contact us immediately. We hope to arrange another show the next night in Montreal to help the bands with their travel and other expenses.

We are willing to sell zines at SPEW for people who cannot come. Zines and stuff can also be sold at the Queer Sites conference at the University of Toronto from the 13th to the 15th of May.

All this is of course tentative. For example, everyone may refuse to follow the "have fun" instructions. Remember, these are only suggestions. Let us know what you think.
SPEW 3/ Box 271, Station F/ Toronto/ Ontario/ Canada M4Y 2L7

MRR,

Well everybody, it's finally over.

I was just watching Letterman when this commercial comes on with some wormy little Cory Feldmen look a like saying "This car is punk." In about a second, I spilled a drink, knocked over a chair and grabbed the TV in a total stupor. "The [no free advertising, dicks] is just like Punk Rock. Remember that guys?" (He should know too, he was about 4 in '77.)

Our eunuch goes on to spew how this car is like punk because it is changing the way cars are today. Just like punk did to music. Wow, about as deep as the Encyclopedia dork.

Since this car is built for punks, I guess it's gonna be about $20 and not require insurance but, still have the hi-pro glow of today's new cars.

Oh, if you people from S———— ————are reading the 'zines in response to this advertising campaign. It sucks lukewarm yak semen thru a crazy straw. If I ever cross paths with that part time punk, I'll verbally berate him into the bubbling lump of shit he is and represents. If you corporations want to ruin a scene, quit smoking crack and pay your alimony. Fuck you,
Rob Nonsense/ 12741 Red Hill Ave/ Tustin, CA 92680

MRR and readers,

I'd like to take a moment of your time to make a few POSITIVE comments on the scene. That's right, none of the bitching, complaining, whining, etc. that usually litters this section.

At the beginning of March, I boarded a Greyhound headed for Philadelphia, PA. I was making the trip in order to meet a longtime pen pal, Joseph A. Gervasi.

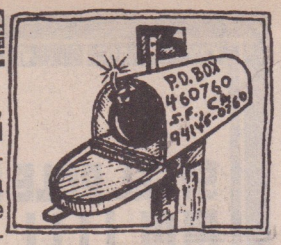
On the weekend of my arrival, I attended the first-ever show put on by the Cabbage Collective. On the bill that fine afternoon was Hell No, Grey House, Blanks 77, Weston and a special appearance by Urban Lunchmeat. In addition to the bands, there was free food and tables set up to sell 'zines, records, etc. The show was not-for-profit, totally D.I.Y. The Cabbage Collective has the potential to become absolutely phenomenal and if you live in the Philly area, I urge you to become involved.

In closing, I'd just like to thank all the nice people (especially Joe Gervasi) I met during my stay in Philly. You know who you are. Love,
Brent Dulcimer/ Princeton, IN

MRR/Jeff Bale,

Your championing of pedestrian, bar-band Heartbreakers/Dolls/Thunders "inspired" puncrock every month in MRR is monochromatic as all hell and easily ignored, but you've drank the bongwater with this last column. Christ man, taking the time to say what does and doesn't "rock" is asinine to begin with, but dumping on the doorsteps of Birthday Party and the Melvins (certifiable "Big Ugly Rock" to these ears) in your quest to define "rock" further displays your inability to tell good music from shit. I'm guessing that, to you, "rock" is merely a big, macho, in-your-face soundtrack to the stupid-ass frat boy shenanigans that comprise your night on the town, "dude." I bet you've got an entire library of cheeze metal along the lines of Mercyfull Fate, Vixen, Kick Axe, Lizzy Borden, Dwarves, Slaughter and everything put out on the Combat label, plus, of course, your faves Guns & Roses. Wasting page after page extolling the above pap, along w/ tired major label slush like L7 and Nirvana in a supposedly non-profit p-rock fanzine is no way to promote "unity" in the "scene," and I'm genuinely surprised that Tim Yo continues to give you space in the mag.

While I've got a soapbox, I'm going to dip a toe into the Noiseville/Jim Gibson bootlegging accusations. I have no idea who did the "Love Buzz" bootleg, but there *are* a shitload floating around the Tri-State area...go figure. However, there is concrete proof that he's no stranger to bootlegging, as the enclosed ad from the January 24, 1992 issue of *Goldmine* will attest. Selling a boot Guns & Roses CD, "Demos Live and Commercial Suicide" for $25 a pop through the Noiseville address is, well, fishy as hell. I don't like getting involved in punque rocque finger-pointing, and I do like the guy's music (the first 4 Unholy Swill 7"s are conceptually untouchable), but I thought I'd set the record straight. Thanks for your time.
Mark, Grocery Rodeo/ somewhere in Arizona



Dear Maximum Rock N Roll,

This letter is in regard to the Blaggers interview. First off, I think that "On Yer Toez" is one of the best Oi albums I've ever heard and it's a shame that their musical style has changed. I don't think underground music needs to be ruined by mainstream dance/ rave/ rap shit. Let underground music stay pure and non-mainstream. Also, even though I'm a racist (but not a Nazi), I feel that your anti-fascist message would be more effective reaching skinheads instead of rave idiots. At least racist skinheads take some kind of stand, although not to your liking, other than some drugged up rave idiot who couldn't care less about anything. I know that Maximum Rock N Roll has been very bad at presenting the issue of racism, because they have been very one-sided. I think that as being a form of underground media, they have a responsibility to present both sides of the issue without censoring views they disagree with. I wish they would have enough faith in their readers to let them make up their own minds. Even though I don't agree with most of MRR's political views anymore, I do feel the need to support the underground scene and I appreciate anything non-mainstream. Thank you for listening and remember the truth lies somewhere in between.
James/ address unknown

P.S.- I agree more with Marx than Hitler, but I'm proud of being white and no I'm not a nationalist.

Eric Wilson,

In response to your comment that "Hitler was a vegetarian", remember that Mussolini, Khomeni, Stalin and Ronald Reagan were/are all meat eaters.
Yann Boisleve/ La Bonnemais/ 35590 La Chapelle Thouarault/ France

P.S. I am planning a trip to San Francisco sometime during this summer, and if anyone there could put me up or show me around, please write back. I'm a 21 year old male into hardcore. Thanks.

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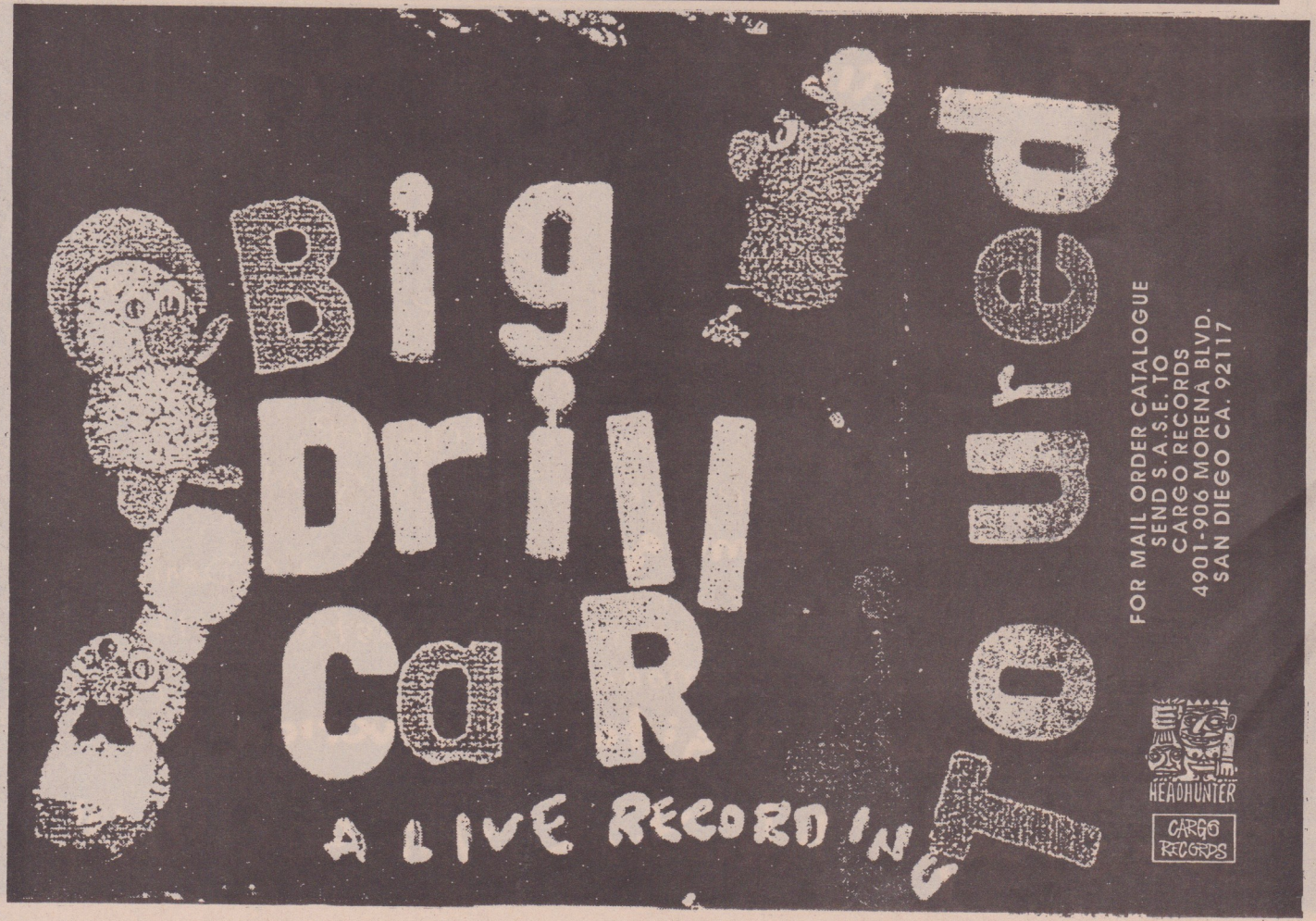

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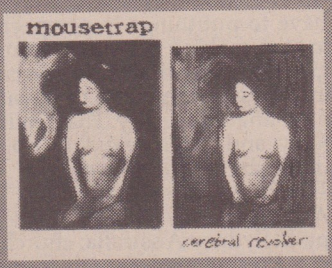

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[It's a week before the giant homoparade in Washington DC. There should be a million people there, all anxious to express their sexuality. There will be a heavy bisexual contingent, so with any luck I should be able to burn my candle from both ends.

In honor of the parade—and to get me in good with the folks I'd like to get into—I wrote a letter to The Village Voice, an NYC liberal paper. What follows is a slight variation on that letter. As of today, I don't know if they've printed it, so I can't tell you if it got me laid.]

I was madder than a *Leggs* model with scabies. I loose touch with mainstream news media every once-in-awhile. So I forget how silly things can get. Ridiculous people bring forth even more ridiculous proposals.

They tell me there is a plan to allow heterosexuals in the military—especially THE NAVY! Yikes! Why don't they just punch holes in the hulls? It'd be less disastrous.

The Navy has a proud history, going back many years and through many wars. Nowhere does that history include heterosexuality. They may have served, but they served as *Naval Officers*, not hets. Heterosexuality is as closely connected with Naval history as sushi is with Italian cooking. Part of what gives The Navy its strength is its sense of history. Why jeopardize it with some false concept of equality?

Before you go off and accuse me of advocating het-bashing, I want to make my position clear. I believe that hets should not be attacked because of their orientation. I believe they're entitled to food, housing, everything normal people are entitled to. But this is a greater issue than personal rights. This is both the defense of our country, and the image of our country. We should consider it carefully.

Admit it. People are not equal. Negroes can play basketball better than whites. Jews are better tailors than gentiles. There's a place for all of us. There are areas where heterosexuals excel. Who would drive trucks or sell insurance, if it weren't for heterosexuals? I don't want to minimize their contribution to our society. But it's not enough.

"What about Negroes?" you ask. "They joined the Navy without negative results."

You can't compare racial integration with sexual integration. The Navy needs the talents of a basketball player. Moving and deciding quickly, the ability to consider and work with a team—these are all desirable traits. But what would they do with an insurance salesman?

People in the Navy have to work in tight closed quarters—often for many months. Could you imagine what it would be like to do that without a sexual outlet? Could you see yourself cooped up in a roomful of people you found unattractive—for months at a time? Could you function? You'd go insane. At least you'd become unstable. We can't afford instability in The Navy.

We have to put things in perspective. We have to stop making decisions from the heart and give the head a chance. Idealists can proclaim anything in the name of equality. That doesn't change the reality. That reality is that the Navy and heterosexuality do not mix. They never have. They never will.

ENDNOTES

—> The *When You Pray To God, Does She Listen?* dept: In Sydney Australia, church elders found a Presbyterian church minister guilty of heresy. His crime: suggesting that women might make better priests than men. The church court ruled that the reverend, Peter Cameron, was guilty of "questioning the infallibility of The Bible." But all hope is not lost. They cleared him of a second charge. That came from his suggesting that St. Paul did not oppose homosexuality. The Rev says he will appeal the court's decision.

—> Note to John W. who sends letters: You are NOT the "obsessed clod" I was referring to. (I wish you'd've sent me your return address!) Your letters are among the most intelligent I get. I love them! I was talking about the guy who subscribed me to all those stupid magazines. I liked it, but when he started ordering stuff in my name it got hairy. The mail order company said I had to turn *evidence* over to the Postal Inspectors or they would sue me. To you and others—I LIKE getting mail from my readers. That's not an obsession. That's communication.

—> *Speaking of Mail* dept: Not being the artistic type, I won't participate, but it sounds like a good idea. You send in 30 copies of some artwork, poetry, drawing, anything creative. The coordinator puts it together and mails it out to all the contributors.

It's a mail-art project for beginners. It's especially interesting because it's based in the former East Germany. Considering what's going on there now, you might want to make a statement with your art. If you're interested, send some art to: Sebastian Hennig, Goethestr. 35, O-8122 Radebuel, GERMANY.

—> The *Who Fucks Whom and Catches What from Them* dept: From an anonymous source comes *Gossip Sheet #2*. In it are all the marginals you know— except Lawrence Livermore. They're listed under such topics as "Alcoholics," "Aliases" (did you know that Lisa Suckdog was Lisa Carver?), "Congenital Idiots," "Kikes," and others. (Anybody know what "Hebephrenic" means? GG Allin is listed under it.) The idiots forgot to list me under *Pornographers*. Doesn't seventeen novels count? I won't tell you where they DO list me, but one place is the same as Uncle Timmy!

—> The *Major Labels Don't Take Everything* dept: I spotted this in a magazine aimed at electronic musicians. It's an advertisement for an effects pedal made by the Boss company. Obviously aimed at the band who're thinking of signing a major, the headline is: *They'll want total control of your image. They'll want total control of your bookings. They'll want total control of your finances. That's okay. They'll never get control of your foot.*

—> *For the Ignorant* dept: Ernest Mann is a 60's activist who didn't fall into either fashionable cynicism or new lefty totalitarianism. He's been an anti-work free thinker for almost thirty years now. For most of that time, he published a newsletter called *Little Free Press* (PO Box 54177, Minneapolis MN 55454-0177). He advocates PES (The Priceless Economic System), where life revolves around barter, rather than cash accumulation. He's also a good story teller.

Although he stopped doing the zine, he has a bunch of old issues. What comes through his zine is that he's making his vision of utopia work. It's not there yet, but it's well on the way. Editors of punk scamzines are advised to contact him. He's been there before.

—> The *Bad Luck With Band Names* dept: I got a letter from a Long Island duo called *Take That!* (PO Box 732, Amityville NY 11701. Send 'em a couple of bucks for a cassette.) An avant experimental crew, one member seems to show as much scalp as I do.

Imagine their surprise when the local paper reports that RCA records has brought over a British band to "test market" in the U.S. They're supposed to be "the hottest thing since *New Kids On The Block*." Their members range from 19 to 22 years old. They look as juvenile and vacuous as British bands usually do. The name of this new band? Why, *Take That!* of course.

—> The *Yeah, But Will It Get Me Laid* Dept: *Speed Demon*, (PO Box 44/A, P.ZZA S. Babila 4/D, Milano 20122, ITALY) "Italy's only homocore magazine" has translated and reprinted my column about the SPEW conference in Chicago. This year's conference will be in May in Toronto. I'm not sure if I'll be going. If I do, you'll hear about it.

—> The *Creeps of the Month* dept: F.A.I.R. stands for the *Federation for American Immigration Reform*. In their letter asking for funds, they complain about how babies in America of illegal aliens, become American citizens. That's a creepy enough complaint. But they also complain that our tax dollars went to an ambulance and surgeon. They helped an illegal alien mother with pregnancy complications. In other words, we shudda let the bastards die.

These guys are evil incarnate. Not only do they support the death penalty for poverty, they also support Big Brother for the rest of us. They want encoded and photographed Social Security cards. You, me and our condom deliveries can be tracked from the moment we start life right through to our final fart. It's all on the card. Sounds like 1984's coming ten years later.

Write to them at 1666 Connecticut Avenue NW, Washington DC 20009. They'll send you their cute letter and *survey*. (eg. "Are you willing to give up your social security to pay welfare for illegal immigrants?") They'll ask you for money too— enclosing a post-paid envelope. Oh yeah, it all comes printed on 100% recycled paper. How thoughtful!

—> The *Torch is Passed* dept: A couple of years ago I planned to do a 'zine called STARFUCKER. It was gonna be a true-to-life series of sexual encounters with famous people. The project never got off the ground. Now Mr. A., in SF has decided to take it over. Please send your stories to him: STARFUCKER c/o Truth About Fanzine Records, 2864 24 St (A), San Francisco CA 94110.

—> The *Zine of the...huh?* dept: I found this one lying on my "to be read" stack. It's undated, but looks pretty old.

Noah Vail's Little Book o' Non-Sequiturs's

got a sexy (but *tasteful*) cover and nice 'toons. Ok, but not juice-squirting. But, there's more! It's got prank letters! Better than prank phone calls! Noah reprints his letters to Nabisco, Nordic Track, and George Bush among others. (He asked Bush how he could be one of the folks that gets spirited away to the presidential bomb shelter in case of nuclear attack.) You may still be able to get this one, try sending a buck to Noah Vail at 6800 SW 40th St., Miami FL 33155.

—> *Prank or sad news?* dept: I got a note with the latest *Bundle of Sticks*. For the dumb hets (a pleonasm?) among you: B.O.S. is a hilarious, contrary, annoying, homozine. Teg, the editor, gets on everybody's shitlist, and loves it. Or is it GOT on everybody's shitlist and LOVED it.

The enclosed note reports that Teg died. It's no big news when homos die in the 90s. You expect it. But this guy had too much chutzpa to go quietly. I didn't even know he was sick. I'm betting it's a prank. Everyone since Huckleberry Finn (or was it Tom Sawyer) has wanted to see how the world would react to his death. Anyone who knows, the facts, let ME know! As usual PO Box 137, Prince Street Sta, New York. NY 10012 or Internet MQB8130@ACFCLUSTER.NYU.EDU. My next column will be available around the 15th of the month for all those who e-mail me a request. No snailmail columns, sorry.

I've never gotten addicted to any drug that I've used. No matter how fun it is, it always gets boring after a couple of times. That's not to say that I don't possess compulsive behavior. I think everyone has some kind of addiction or compulsion, almost all of which could be classified as self-destructive at worst. Commonly known addictions include gambling, shopping, sex, relationships, money, records (hmmm), drugs, and eating. Of course the only one of these common "addictions" that I even come close to having a problem with is shopping. No, that's not been my problem, stealing has, more conventionally known as "kleptomania".

I guess I should qualify that before everyone I know starts flipping out and thinking they now know where their missing (fill in the blank) went. I'm coming clean with this for two reasons. 1) Most importantly, to put it behind me, to clear my conscience and to set the record straight. 2) I think this is something never talked about from the "thief" side, I mean, who wants to admit to being the subject of hatred and loathing?

As you may have noted, I'm talking about this in past tense; I guess that's why I can fess up, because it's not something I'm struggling with anymore.

"What's ripped us apart even more than drugs, are the thieves and the goddamn liars..." - Dead Kennedys

When I was 12, I was introduced to the concept of stealing by my mom. We were clothes shopping for my 1st year of Jr. High school. I bought all my own clothes with money from a babysittng job, and this was my reward. We were in the dressing room and I realized that I wasn't going to have enough money to cover the outfit I wanted, when I explained I was going to have to put something back, my Mom took one thing and put it in one of the shopping bags I had. She just dropped it in. I protested in disbelief. "We're gonna get caught!" She asked me how and I had no answer. We bought the rest of the clothing that I could now afford and walked out.

I felt exilerated and confused. If it's so easy, why didn't everyone do it? And if I needed/wanted something in the future, was that all I had to do? I don't really remember how it escalated, I recall taking makeup (that shit's expensive!), and getting better at taking clothing from stores by taking shopping bags into the dressing room and putting items in emtpy shoeboxes. I never had any trouble practically taking the clothes and walking out the store, with very minimal effort on my part to conceal what I was doing.

During this time, (8th-11th grade) I never sat down and contemplated what I was doing. I do think I knew it was weird or wrong because I never talked about it openly with my friends, or even with my Mom, even though I was sure she knew what I was doing. I know what you're thinking. "Yeah, it sounds like a problem, but who hasn't stolen from a store or corporation, no big deal." This is where the line started getting fuzzy.

I wasn't taking things that I needed to survive on, even though I didn't have the money for it, it wasn't essential. I just wanted it. I got such a high from taking stuff, the best way I can describe it is like being addicted to drugs. It wasn't a case of just taking things for the thrill of it though, it was stuff that I wanted to own. I'm not sure when I first took something that belonged to a friend, but I must have been around age 14 or so. It was a pretty smooth transition, all I had to do was force myself not to think about it, just to do it.

Whenever I'd been talking to a friend about someone we both knew who was caught taking something from a friend, all I could think was that person must have had a fucked up childhood or a really low self esteem to have such weak resolve. My own "kleptomania" was so far removed from what I could consciencely acknowledge, that I could judge and evaluate someone else's problem.

Now the drama begins. I guess I was getting pretty bad, I'd take things more when I was in a down mood, this would cheer me up, or at least get rid of the nervous knot in my stomach.

I lived in Portland, OR, and one day the person I was seeing confronted me on it. Basically, a mutual friend had approached him thinking the whole thing could be kept to minimal hassle and they could just get their shit back. The ironic thing was I sure enough had a problem, but this particular thing I was being questioned on I hadn't stolen, but I flipped out anyway. My reaction was that of someone who'd been caught in the act, never having been accused of stealing anything, I felt like the festering scab had just been discovered by a hungry dog. Rather than admit that I had a problem, I staunchly defended myself with my supposed integrity. I should have just admitted to partially sympathatic ears that, "Yes, I fucking steal things from our friends." I guess I was able to hold off suspision for about a week, until another "coincidence" occured.

I was confronted by a duo this time, one of them the person I was seeing and the other the woman who wanted her clothing back. Again, I panicked, denied everything, babbled some albiet about how it really was mine and stormed out. It was all a big show to cover the panic and near hysteria that was welling up in my throat, about to choke me.

Well, there was no denying it now, right? No, I still didn't fess up, I spent an hour and a half concocting a story that was comprised of partial truths; well that was *some* progress. All and all the reality of it couldn't sink in...I thought it was going to destroy me. I guess that sounds a bit dramatic, but it was like a rotten part of myself that if I acknowledged, would make it true and I wouldn't be able to respect myself, and well, I couldn't expect anyone else to either.

With me so defensive and unwilling to deal with the heat, my friends and the person I was seeing basically refused to talk to me. I tried to explain that it wasn't personal, I had no malicious intent, on and on, but that wasn't and isn't acceptable justification. I moved out of my house the next day.

No, I didn't move back in with my Mom, at least not right away. I decided to move to Corvallis, OR a town where I had several friends already, to give myself some time to think about what I was going to do to fix the situation. I wasn't thinking in terms of how to change my behavior, I still hadn't come to terms with it, but rather a way to fix my relationship with my "former friends".

This paragragh should be titled: *"Suzanne sinks lower..."*. A woman I didn't know very well let me stay with her, and the saga continues...I think I "borrowed" (well, I did, I just didn't ask) a skirt and it ended up getting really dirty by accident, so I put it in the washing machine hoping to have it turn out sparkling clean and no one ever know the difference. I don't know if this is completely the same thing, but it sort of illustrates being compulsive and showing disregard for someone else's belongings. By now the word had pretty much spread that I had a severe stealing problem, and yet I still would not fess up. Most importantly, I would not fess up to myself. In retrospect, if I'd confronted the problem head on, been totally open and straight up about it, I might not have lost the respect of most my friends, as well as their friendship.

So it turned out that I couldn't outrun the thing, I really didn't have anywhere else to run to. I actually started to let this reality in a little and realized I was in for an uphill climb. I moved back in with my Mom, and first made the decision to never steal from friends again. Easier said than done, and moving back home meant feeding the fire by my Mom and I going clothes shopping together and taking more than we would buy. I tried to keep from thinking or talking about being rejected from all the people I knew,

even if it was my own goddamn fault. Then something wonderful happened. Both my Mom and myself were "shopping" at a department store one evening and got caught; arrested. Going cold-turkey, I think they call it. All I could think about was how fucked up my life had gotten and how people I cared about had gotten hurt. There was no way around the fact that this had to stop. I couldn't look in the mirror in the morning and respect myself until I fucking dealt with it head on, no more hiding behind lies.

I imagine you're wondering what the big deal is. Why didn't I just stop doing it? Why did I let it get so out of hand in the first place? I can't blame anyone else, really; my Mom may have allowed the line to get blurred a bit, but intellectually I still knew that it wasn't right. The closest thing I can describe feeling during the moments of truth, when I had a choice of whether or not to steal something...a familiar uncontrollable craving, trying to surpress it, begining to think, "Nah, this is fucked up", and then shutting down that little voice and just doing it, and then consciencely having to make an effort not to think about who I might be affecting. That's one thing I thought might be of interest to everyone, that someone that has a problem like this is not doing it *to* anyone. I guess that's not really supposed to make you feel better, but it's just something to note if you're interested the the subject.

And now the oh so hopeful recovery part of the story. As part of the punishment for being caught stealing at the department store, I had to attend a theft counciling class. I acted really put off by the whole thing, and had an attitude to match while I was in the class, but in reality, it forced me to think, and it gave me a base from which to logically cut the crap. I saw a councilor for awhile about it too, which is probably where I really got a handle on it. Apparently the textbook reasons for developing kleptomania (sounds like a type of cancer) is a really fucked up family life. You know, not getting something you needed when you were a kid, and filling it compulsively some other way... While this may have been the case here, it made me feel like some over-typified "I grew up in a dysfunctional family and now that gives me an excuse for everything fucked up I do." Month after month of this shit can get pretty agonizing, but I felt like I deserved every bit of it and more.

When I felt like I could honestly say I had conquered the beast, (8 months later!), I contacted the person I had been seeing when all this shit came down. I wanted to apologized and give him the true and straight story, I figured that was the least that I could do. Surprisingly enough, he was able to accept my apology. I wanted to contact everyone else I had ripped off and do the same, but was pretty intimidated by the understandable level of resentment/hatred towards me. So I didn't say anything, and tried to be content with knowing that I could trust myself. Especially then, and even now, it's a pretty touchy subject for me to try and talk about. I still feel like the rottenest of rotten when I think about it.

A year to a year and half later I was still having it come and bite me on the neck when I wasn't looking. A friend of a friend heard that I had a problem...it was getting pretty depressing. I thought the biggest hurdle was myself, but beating the rumors was worse. I was wondering if I would ever be able to get on with my life. Anyone I've gotten close to since I've been up front about it with, that's been the best policy, and anyone that's been cool enough to ask my side of it, I've fessed up. Actually, in the past year or so, things have died down and I haven't really been bringing it up anymore, so maybe this is a bit ill-timed as far as fixing the past.

The weirdest situation I've come up against as a result of all this, is occasionally something has worked out so that I inadvertently ended up with something that belonged to someone else and just about had a stroke. One time I was admiring a friend's T-shirt rather enthusiastically. I ended up spending the night at her house, dumping my stuff in the corner, going home to discover that the said T-shirt was appearantly in the corner as well, rolled in with all my clothing. I called up my friend to let her know and she was like, "Yeah, I wondered where that went and I remembered you were admiring it..." God, shoot me in the head and put me out of my misery. Or the time a friend's watch had gotten swapped with mine, and she said, "No, I believe that it was a honest mistake, I don't think you're a kleptomanic or something..." Yikes! I trip all over myself to prove beyond a shadow of a doubt that these occurances were honest mistakes. In the end it probably makes the situation worse, but it's a side effect of how deeply this had a hold on me.

One thing I'm not looking for by being so blunt about this is sympathy. If you've ever had anything taken from you, especially by a friend, it's enraging and offensive, and should never be condoned. You should always confront the person. I would like it if anyone who's interested in knowing more about the subject drop me a line, be it hate mail, questions, whatever: 4380A 17th St., San Francisco, CA 94114. I also figure I owe a lot of people an apology, even though it's been about 3 years and is a bit late: Spot, Wendy, Tom, Candy, Jorin, Karin, Astrid, Pete (just because), and anyone else who was affected by my weak resolve. I would make it up to you if it were possible, and I miss your friendship/aquaintance.

Endnote to Mike Seghini from New Hyde Park, NY in response to your letter in issue #120, I read your heartfelt letter with general agreeance, believe it or not. I think that if people are going to have kids, they have to sacrafice alot personally, as you pointed out, in your case by missing shows or having the extra money to buy records. But it's been more than worth it for you and that's fucking great. It's good to know some people take the job seriously, I wish there were more people like you. I was a little confused by some of your statements though, I think maybe you misunderstood my point of view. For one, I think both men and women are responsible for the current state of affairs, not that having children is a conspiracy created by men. Along the same lines, you state that people are compelled to reproduce...and take a quote of mine that says the same exact thing with flowery language. Oh well, missed connections. I still think that the point of my column was missed because I wasn't saying all people are bad parents and have kids for the wrong reasons, but don't you think quite a bit do? It's upsetting as hell to watch someone yanking their kids down the street while yelling at the top of their lungs. Those parents who are the opposite of that mentality deserve a medal.

You know, the one thing I found to be "offensive" or whatever was apparently not being willing to recognize that while you may get alot out of being a parent, not everyone else does or should. I know you stated that you believe that creating life is the reason for living, but can you concede that not everyone should have that mentality forced on them? I personally have no interest in "reproducing," does that mean I have no reason for living? Anyway, this is just meant as friendly debate, if you want to write back...

A quick update on the sterilization odessey: I have been deemed too young to make a decision of this nature. No doctor is willing to perform this operation on me because "I'll change my mind when I meet the right guy." I could write another column of how fucked up this is. I'm old enough to have a kid, no one would blink an eye, and I'm old enough to have an abortion, but I might "change my mind." What if I change my mind after I have a kid for 2-3 years? What if I did change my mind? You simply extract an egg and mix it with some sperm in a dish and reinsert it. Big deal. This is the driving me insane!

Ok, I'm sort of still trying to decide what to write about here cause there's a whole bunch of tour crapola that really oughta be discussed but I'm not really in the mood for getting into it right now. So, let's begin with Berkeley and maybe I can work up enough steam to pull off the strenuous task of trying to write about shit that happened two or three weeks ago but that seems like two or three years.

So, before Screeching Weasel even left on the tour, our roadie Richard showed up at my doorstep to get some work done on the van. He brought with him a fanzine entitled *Tales From Blaarg* which is put out by a Berkeley girl named Janelle. "She wanted you to have it", he said. Well, I thought that was pretty cool and I was pretty excited about it, but of course not excited enough to actually READ the fucking thing. Anyway, I ended up in Berkeley two days ago and was really up for meeting the mysterious Janelle whom I had heard so many good things about, although I couldn't quite figure out why the fuck she would want to meet me. Girls never want to meet me. Especially girls from Berkeley and doubly especially girls from Berkeley who do fanzines. Nonetheless, I figured Janelle

could keep me occupied before the Gilman show so I wouldn't have to run into the twenty or thirty deadbeats who used to be something like friends and who have now turned into jaded, burnt out, alcoholic pathetic twits.

Well, Janelle took me walking around and our first stop was the Albany, CA police department where we were able to pick up a voluminous amount of Albany cop trading cards (I even got the cop behind the desk to sign one for me). Then we went by some deli joint where Kelly from Milwaukee was working. Of course, I didn't recognize her. I also didn't recognize Eggplant who was also working there and is no longer a goofy little kid but a full grown man who calls himself Robert now and he was really cool and seemed to have his shit together but the whole thing was just kinda weird so we left. And we went over to this cafe and had some tea and whatnot and finally Janelle tells me she's got some kind of bad news.

"Ummm," she says. "Actually, when I sent that fanzine out, Richard was a little confused. It was for Ben Hamper." (Hamper is this Michigan writer guy who I mentioned a few columns ago and who was on tour with us for a week out East).

I felt my face turning red. I didn't know what to say. Finally, I said, "Well... that's alright." See, but it wasn't alright because I got the distinct feeling that she was having a miserable time being in my admittedly cantankerous presence and I didn't know what the fuck I ought to do and she really didn't make it any better by asking me if I was insulted.

So, we left the shitty cafe and spent about half an hour feeling stupid and not knowing what to say and trying to be nice and the whole time I was deciding that I didn't really like her too much but I didn't want to go back to Gilman and slap backs with a bunch of drunken assholes who at one point actually had the potential to be productive, successful humans.

But then she decided we would take the "scenic" route back to Gilman and somehow we ended up at this landfill by the racetrack and she showed me the punk rock art gallery out by the bay and I pissed all over Sluggo's name which was spray painted on a rock and I got to see the crucifix that some guy had built out by the garbage and it was great and even though I was wearing sneakers and my whole body was in pain from playing frisbee three days ago I started feeling like it was pretty cool and that Janelle was actually an alright person after all. And then we started walking back in the direction of Gilman because I was about to be LATE and one thing you never want to be yet somewhow always are on tour is LATE but there was this fucked up nut in a car who kept circling around by us and it was creeping me out and it was creeping her out and when you're in a strange town with a native and SHE starts getting creeped out, then you know you're not being paranoid. So we slipped over to the racetrack parking lot and Janelle told me we had to scale this hill that was way too steep for a stiff old fuck like me to climb and I suggested that we walk up this road NEXT to the hill instead and when we got to the top there was a Mexican looking guy wearing a white shirt just standing there so we started whistling to let him know we were coming and then as we passed him we said HELLO and he just looked at us and we were walking right into a big wooden, unclimbable fence and we had to turn around and by this point we're both getting a bit more freaked and I'm thinking about the Xanax in the upper pocket of my jacket and I mention it to her and she starts thinking about it too cause we're both charged on too much adrenaline. And the car's still circling in the distance and now there's another car ahead of us and somebody's waving a flashlight so we're trying to walk in the shadows and we finally get the fuck out of there, cross a freeway on-ramp, struggle over a fence like the couple of pathetic novices we are and hit the railroad tracks toward Gilman and now, of course, we're friends but we get to Gilamn and sure enough, the back slappers are there and I get separated from Janelle and I'm feeling like she's the only friend I have in the world now which sort of strikes me as slightly funny because an hour earlier I felt like screaming and running from her cause I felt like such a dick.

So, we got up and played, and Yohannan threw pies at us which kinda sucked for our drummer and Jesse kept spitting on me which might have been neat about fifteen years ago but at this point was merely annoying and I kept seeing faces, even faces of people I kinda WANTED to talk to but the whole goddamm thing was depressing the hell out of me. We played one of the best sets of the tour and when it was over, I grabbed my jacket and slid out the back door and started walking and I kept on walking and then I came back near the club and sat down between two parked cars and started hearing about how we played too short and how pissed off people were that we didn't do an encore and I just felt sick and I started feeling terrible that I didn't even get to talk to some of the cool people at the show just because I'm a big fucking jerk who can't even tolerate a few hours of boring old fucks making me feel bummed out. And then I left with Tim and went back to his house but it was all changed around from the way it used to be and he left to go pick up some friend and I was sitting there all fucking lonely and wishing I had met up with Janelle after the show like I said I would and I tried calling me girlfriend at home and I tried calling my best friend at home but it was four in the morning and of course, even if they could hear the phone ring, why the hell would they answer it and all I could do was leave messages saying, "I'm just kinda lonely and thought I would call at a ridiculous hour so I could talk to somebody I know who can make me feel a little more human." And I drank a beer and put Mozart's Divertimenti on my headphones and fell asleep.

And I'm sorry if this all sounds self-indulgent and pointless and I'll probably end up regretting having written all this shit but see, the shit's coming down and I think my bass player is on his way out and my band is better than it's ever been but it's kinda falling apart and there doesn't seem to be a whole lot I can do about it and I guess I'm tour weary and tired of the same people with different names and faces in different towns but at the same time who the fuck am I to complain cause after all, I don't have to get up and work a job like everybody else and I've got people telling me my band is great and my writing is great and I even had one girl tell me she wanted to fuck me which has never in my life happened before and what the fuck kind of rock star shit is it to complain about that?

Besides, being on this tour has taught me a lot, especially about women, but I don't really have the time and space to get into it now and it'll be in the next issue of my fanzine anyway and yeah, I'm not too confused and bummed out to plug the fact that issue #6 is out now and available from me or from Lookout and I think it's pretty goddamm good, certainly a hell of a lot better than what you're reading now.

So anyway, if I was being responsible, I'd tell you all about the tour and the promoters who fucked up and those who had their shit together and I'd try to explain our side of any number of various stories before the angry letters start pouring into Maximum but at this point I really don't give a shit and it'll all be in my fanzine anyway.

I should also mention that my band is taking a six month break starting May 1st and during that break I'm going to be concentrating on working on a record store and a new club in Chicago with Joey Vindictive and his wife and I'm also going to be doing a lot of the writing that I've been blowing off for the past two years because of the band. Anyway, what it means is that I don't know how often I'll be writing a column for the next half year and I guess I should discuss that with Tim right now. Hope you've enjoyed reading my sickening personal crap this month. Until next time..

DON'T HATE ME CUZ I'M BEAUTIFUL

Katy Odell

I hate writing grim columns, but I'm not feeling too full of sweetness and light right now, having just been responsible for the death of an entire litter of kittens this morning. (But My! were they tasty!) I took in a stray, half-grown starving cat a few months ago and then got stuck with her. I never wanted the damn cat, nor did I want the five adorable little kittens that were born in February. Now, I'm not one to just abandon animals to starve, so today I did the right thing and took them all to the SPCA for adoption. The SPCA ran some tests on them and rejected the entire litter because the funny-looking sore on the mother's lip is some kind of communicable virus. I took them to the pound, where I hoped the kittens would at least have a chance, but they said they'd all be put to sleep.

That's sad, but that's not what I intended to write about this month. Lately, I've been more aware of just how violent this city is. I just moved from Oakland to San Francisco, and I've already noticed a difference in atmo-

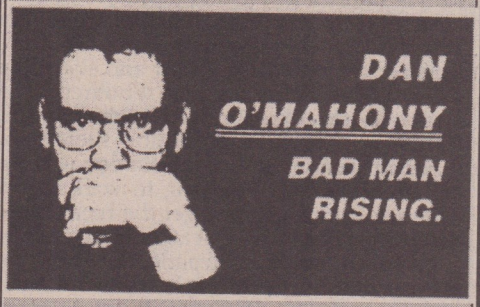
sphere. Oakland is largely Black. I was the only white woman in probably a mile radius. But in spite of the frequent gunfire and crime, I never felt threatened in Oakland. That's because I never witnessed any random violence in Oakland. Everything I saw was about drugs - the shootings were between crack dealers, the robberies were done by people trying afford drugs. Oakland has a really nice sense of community and concern about the neighborhood. I certainly was very careful, but I never felt as if I would be targeted simply because I was a white woman in a Black neighborhood.

Less than two weeks after moving across the bay, I was violently assaulted for the first time in the two years I've lived in California. I was walking past the projects in the lower Haight when some guy came up and hit me in the face. I felt something break and was blinded by some goop over my eyes. There were a couple more blows to my head while I kept walking, trying to clear my eyes, terrified that at any moment the entire group was going to close in and kill me. I finally managed to wipe my face enough to see what they had hit me with - eggs! They were clobbering me with eggs. By this time I'd passed on far enough that they were only throwing them at me, which is better than getting smashed in the face with them. I felt pretty stupid, walking into a bar with eggs all over my hair and face, but I was still pretty shook up. I really thought that they were going to fucking kill me. The whole thing would have been merely annoying if they'd only thrown them at me, but as it was I was completely mystified. Why hadn't they gone ahead and beat the shit out of me? Just a couple of weeks prior to that, a friend of mine had had a bottle broken over his face while passing the same projects and girl friend of mine is still recovering from reconstructive surgery - her face was punched in within a block of there. The lower Haight is one of those neighborhoods that would be completely gentrified if it weren't for the projects (you can't gentrify projects) and so all the slackers and hipsters live there. I guess the people living in the projects really resent the presence of these newcomers, which I must say is pretty fucked up. I mean, if these kids living in the lower Haight had some sort of racist agenda, they'd be living in Danville or some other East Bay suburb.

Anyway, all week long, I've been pretty bummed out about the entire situation. I actually found myself thinking that maybe I could go live somewhere with less poverty and racial strife and violence - but I brought myself up short when I realized that I'd have to live in one of the disgusting all-white suburbs to avoid it.

It really seems that as a white person I can't win. I'm either a bigot or a bleeding heart goody-two-shoes liberal. As the economy worsens, so will the violence and hatred, and there's nothing I can do to stop it. The most I can do is try to absorb some of the hatred that comes my way rather than reflect it and send it ricocheting out into the world.

Not much to say in the way of end-notes this time. Those of you who have written me about Punk Trek, be patient. I'm still buried under the pile of letters and it's hard to keep up. I've also starting working some extra shifts at work, which keeps me pretty well exhausted most of the time. I really love getting mail from people who want to respond to my column, but I often have a hard time writing back. I wanted to print my new address, but I forgot my zip code, so I'll print that next month.



This is the first time the two of us have ever laid a hand on one another. Flat out the very first time.

So much black clothing conceals so much white skin. Both of us are out to change that. Neither of us is completely sure that's what the other is after.

Beneath black hair maroon light flashes red. Hands are touching faces, mouths are far from dry. Let skin cross skin. Let lip cross lip. There seems to be some rhythm building here.

As mouth meets mouth both minds fly open. My hand drifts down from her face and strives for something more. Two fingers slide smooth across her collar bone. It's gentle as they and this sweater go to war.

Her move is distinctly more aggressive. It takes two hands to beat the button fly. She smiles, I laugh.

"You laugh because it's funny, you laugh because it's true..." she's a smart ass.

"Shut up." sweet, sarcastic, she knows I enjoyed the reference.

Mouth meets mouth and a sweater disappears. Whole hands slide smooth across a silken spine. Levi Straus loses track of himself and ends up on the other side of the room bundled up with his beloved brother Haynes.

There's nothing new about this, I've imagined it a million times. I suspect she has as well. An entire year of twisted, transparent stand offs have gone the way of the 8 track tape as she all but bites through my bottom lip when palms part thighs and the softness of her skirt bids fond farewell to Victoria's Secret. God bless this woman for wearing a skirt, two pairs of jeans between us would have made this thing like a bank job in a blindfold.

These long thin legs, this white silk skin, this soft, straight hair, these...

Mouth meets mouth meets mouth meets more. Tactile and tender, now taught, now standing tall. She is all incredible inside my mouth, burn the bra that brought me separation.

Smooth and subtle, soft and silent, she's stroked on protection so slick it seemed like something else. Fuck if that's not impressive, it's got to be a god thing. I've always taken care of it myself.

All hail almighty moments, I'd always pictured myself as the aggressor between she and I but as palms press chest and I am forced on to my back, it is all so wonderfully apparent she will take control of me. So be it, sweet savior, soft, wet, and warm. I am insane, I feel no pain, Dan O'Mahony will finally be inside of...

This has been a test of the Emergency Waste Space System. If this had been an actual Waste of Space you would have been reading official opinions on skinheads, straight edge, hardline, and rock vs. roll. This is only a test.

Roughly a month ago Dr. David Gunn was shot three times in the back at point blank range. He died. The man who shot him was on the famous "quest for god." His holy task? To annihilate the man who had the audacity to support Roe vs. Wade, women's right to choose, and most important in it's immediate effect, the right for those same women to have access to a clean and safe abortion. When asked about Gunn's murder, Operation Rescue wing nut, Terry Randall replied: "Well murder is never acceptable, but you have to bear in mind that this man (Gunn) was himself a murderer of thousands of unborn babies."

Sort of as a wise achre aside about Ol' Terry; I've been wondering, where the heck does Randall get all those fetuses he's always flinging around like there's no tomorrow? Has 'em at every protest, had 'em at the democratic convention. I swear he's some kind of fetus flinging fool. I guess to his way of thinking, it's immoral to remove the fetus from a woman's body, but it's just dandy to carry it around like a friggin' riot grrls lunch pail or something? I don't buy it. Personally I'd like to rip out that Randall guy's reproductive organs and forcibly cram them down his holier - than - thou throat, but somehow I doubt that I'll ever get the opportunity, which is a shame because the way those people make me feel, I'm just the girlie itchin' to do it. Damn.

In the last few months the anti-choice fanatics have stepped up their assaults on clinics. The act which seems to be getting the most press is the tactic of spraying noxious smelling chemicals into the clinics which cause respiratory problems, burning eyes, and forces the clinics to close for fairly extended periods of time as all the infected areas; carpets, furniture, etc. etc., must be ripped out and replaced. The press calls this "clinic sabotage," conversely the press refers to these tactics when committed by animal rights activists as "terrorism." I notice a certain irony in the labeling of attacks on places which kill or maim animals being as "terrorism" vs. attacks on clinics which potentially save women's lives being passed off as "Oh those whacky pro-lifers." Seems like we've got our priorities a little screwed folks. I'm not going to get into the philosophical argument of who's higher on the food chain, but I've got to say that while vivisection disgusts me, the

stuff going down right now scares me silly. I know that this is kind of a loopy analogy I'm making here, but I really have seen those contradictions on the news on more than one occasion.

Another thing Operation Rescue is now doing is passing out "Most Wanted" flyers of doctors who are willing to perform abortion. (One of these was circulated about Gunn.) The flyers contain information such as where the doctor lives, where his kids go to school, and all sorts of other personal trivia, that would be a zealots ultimate wet dream. (If they even have sexy dreams, which I somehow doubt.) Personally, I ain't havin' no rug rats, and if I ever get in the position of being knocked up, I don't dread having to wade through seas of loonie, vehement X-tians, and their "mission from god" to protect those widdle unborn tots. *Birth control goddess don't fail me now. Oh please oh please oh please...*

What I've also been noticing, is this anti-choice mentality creeping into punk, which seemed to get its first noxious foot in the door with the so-called "hardline" scene. I read a zine recently, called "*Enemy's Voice,*" which in itself was a decent enough zine, but had this infuriating article on abortion. It's author struck me as another privileged SE kid, coming from what would be in America, a suburban, whitebread background. I could be completely wrong here, but his essay smacked of the leisure of never having to worry if your partner was impregnated, simply because of the education or financial ability to have access to birth control, or the knowledge of birth control. Anyway, the piece basically said that the guy without a doubt was not pro-abortion, and he was only pro-choice by necessity; that need being the sociological and financial roles that women are currently being placed in. He said that as long as there is inadequate care for children, women must have the ability to obtain abortions outside of the proverbial back alley variety. This all sounds fairly reasonable, but what pissed me off, was this typically condescending male perspective of placing the welfare of this peanut - sized slug sitting in a woman's belly above that of the woman herself. What of her welfare? What about her dreams, aspirations, and hopes? It's not like we're talking about slicing and dicing a cognizant being here, we're talking about removing what more or less comes down to being for many women, an unwanted parasite that could evolve a few months down the road, into a potential human. I mean if you've got a fucking tape worm floating around in your intestinal track, tell me aren't going to rid yourself of that thing because, "Oh it's a living, breathing, tapeworm, it has feelings." Yeah right, keep yer peanut slug, 'cause I'm totally sick of this right-wing morality creeping back into my personal little revolution here. I'm not trying to single this guy out, but it just drives me crazy to see people with obviously a decent amount of intelligence, and probably the ability to wield some serious in-scene influence, promote what I believe to be, ass backwards thinking.

The only point I'm trying to make here, is that even if the current presidential administration has stated that they are pro-choice, there is indeed a war on against women; and we have to take matters into our own hands and not depend on the hospices of the democratic party. Roosevelt famously said something like, "Speak softly and carry a big stick", perhaps the 90's pro-choice motto should read: "Scream loudly and carry a mighty gun." We all have to do whatever it takes to maintain abortion clinics, because the right to abortion is representative of a much wider subject, and that is the right to control our own bodies, no matter who we are, or what we choose to do with them. You don't have to be pro-abortion to still be pro-choice, but to be pro-autonomy you must indeed support the inherent right for people to make their own decisions free of other's morality. Free of your morality and free of my morality. Got it?

Your's in blissfull childlessness.

P.S: Subi, I lost your address and I have some stuff to send you. Please write. I'm trés busy with work and what not right now, if you've written, I'll write you back, it just may take awhile. So don't start sending cat shit in the mail or anything. Okay?

The children were all excited about goiny to the new Museum of Childrens' Lifestyles that had opened in Raleigh, North Carolina, the foriegn girls especially so.

The Russian girl Julia was promising to be a great tour guide for the part on her homecountry, and the little Cambodian girl we had gotten to know couldn't wait to show everyone what her little village had been like, at least the way her mother had described it since she couldn't remember.

We were ushered into a waiting room while the children explored the vast new facility, as it was 'kids only'. After a few hours, they emerged—without their customary smiling faces. Instead it was tears, deep frowns and a depression that took days to dissipate. The Russian section had been frightening for everyone and the Cambodian scenes, worse, especially the part where an old farmer stepped on a left-over frag bomb that took off his leg, right in front of all the children.

Yes, it was a dream, halfway between a nightmare and the sort you laugh about the next day. The influences that might have gone into this were a Twilight Zone episode where kids are allowed to ditch bad parents at a zoo and pick out new ones that have repented, and a Ray Bradbury story in which a child's futuristic playroom allows him to step directly into scenes such as an African jungle.

Various organizations such as the Fellowship of Reconciliation, which has atternpted to improve relations between the USA and the USSR, have tried to build up exchange programs between countries that would allow, for example, American high students to spend a year in a Russian school to see what life is like there.

This idea is so important, and so necessary to every generation of coddled, yuppieistic American teenagers, that I wished with all my heart that such a museum as I dreamt up in Raleigh really did exist. I've personally lost track of how many times I wanted to drop-kick my own children into any situation other than our own middle-class existence. Just so they would understand just how good they have it...just to stop them from bitching about every little thing.

Bill Clinton was in North Carolina recently, and maybe you saw it on the news how a teenage Native American girl asked him why the Lumbee Indians haven't received federal recognition as a tribe. He replied that he didn't understand exactly what she was talking about and would look into it. It is no surprise that Pres. Sax is not up on Indian affairs...has he mentioned Native Americans once in his entire career? Did the subject come up at all during the election? Not that I can remember.

The last large-scale federal project involving Native Americans that projected any serious thought, albeit the wrong kind, was a plan to integrate native people into urban areas, to take them away from the ghetto of the reservation and into the mainstream of our society (i.e. big city slums.) There are sections in quite a few different books detailing what a flop this idea was, however at least the administration of these times was attempting to do something.

A few days after my 'childrens' museum' dream, I was reading about these failed programs and it clicked that the idea was great, it was just executed backwards. What we need isn't to send Native Americans into our stupid, dangerous and ugly cities but to send our own children onto the reservations to learn about this once grand culture and to see first-hand what monstrosities white society has perpetuated. Growing up in Colorado I was no stranger to pow-wows and reservations and although I do run into other Americans who have had similiar experiences, the majority of people I talk to about this situation have absolutly no idea what is going on, other than having heard about it being 'bad.'

No school in my city, public or private, is teaching children the obvious connection between current events such as the Bosnian nightmare and our own crimes against the Indians. There is this 'culture rush' phenomenon in which only the most recent of events is considered interesting and problems that have been around this long are forgotten. Having attempted to educate children through whatever facilities our society offers for more than a decade I can say without much exaggeration that they are getting close to nothing out of all of it except for whatever friends and/or enemies are made on the social scene.

It is time for new ideas and this one, like alot of good ones, came in a dream. It is time to do it. And I don't care if they come home crying, either.

One more thing: I just returned from Detroit, and believe it or not, there is a movement afoot there to 'give back' a square block of the city to the Indians. Not to be fair and reciprocate for past hardships. Oh no. The reason is that some local entrepeneurs see it is

the only way to open gambling casinos in Detroit!

Well my musical buddy Jimmy Carl Black (the Indian of the group) keeps telling me "the Red man is coming back...the old ways are coming back." Maybe he's right, and it will be our society's lust for cheap thrills, that "something for nothing", that will bring it all about.

Often people ask why gays and lesbians are so vocal about their sexual orientation. *Tlley* don't, they say, go around telling everyone that they're *heterosexual.*

Life would be nice if it was so simplistic. The truth of the matter is is that in order for a homosexual *not* to be open about his or her sexuality they have to remain in the closet, since little quirky things pertaining to it come into everyday conversation. Being in the closet sucks. It fucks up your head.

As someone who has traveled around a lot and lived in a number of places, there's nothing that I can think of that's more annoying than having to come out to a totally new set of people. Everyone who knew you in the last city knew you were gay or lesbian or bi, and it wasn't an issue. The point is that when you meet new people it becomes an issue. Sometimes a long, drawn-out process.

Is this person going to say something obnoxious and dumb? Are you going to have to explain what homosexuality is and talk about 10 different theories as to "why people are like that"? Since the majority of us *are* closeted, most people don't know any open homosexuals, so you have to take the brunt of their lack of knowledge.

This can be really rewarding. By doing this, I tell myself, I'm helping the world learn about people like me and maybe in the future things won't be so fucked for us. Studies show that people who personally know open gays and lesbians tend to lean more positively towards issues of importance to us, like our rights. Just by being who we are we're potentially gaining a friend and supporter.

Of course, there are always those who people who, no matter what you can say, think that you're shit. There are also those who give you a pamphlet and say that they'll "pray for you". (Save it, Gramps/Grandma. Pray for yourself. You really need it.)

I don't even really like writing about gay and lesbian topics anymore. How can you say the same thing over and over and over again without it getting old? Everywhere I turn, lies and misconceptions concerning us are being spread like wild, yet everytime we cut one of those snakes it seems like 10 more take their place. It's very frustrating. How many stones can you throw at a wall before the frustration sets in?

As I write this it looks like we might be able to exist openly in the armed forces. That's a decent step. We're no closer to being allowed to legally marry. There are still sodomy laws in half the states. Many states are working on laws which would make laws protecting gays and lesbians from discrimination illegal. Violence against us is at an all time high. It goes on and on.

Obviously, I can't stop writing. None of us can stop. Stop writing, stop talking, stop trying to hammer home the same old points: Wake up, people. We're people too. We're tired of being your scapegoats. Tired of the perpetuated hatred. Tired of the legislated chains imposed on our ankles. Tired of the stereotypes, the disdain; the remarks you hurl so quickly; the laughter at our expense; the offensive struggle for poor symbolic notions that never were except in your minds.

We're tired, alright. But as long as we live we hope and we dream. As long as we breath we can can feel a better day, and that shakes the bones and excites the mind. With this simple breath we can withstand all that they can throw.

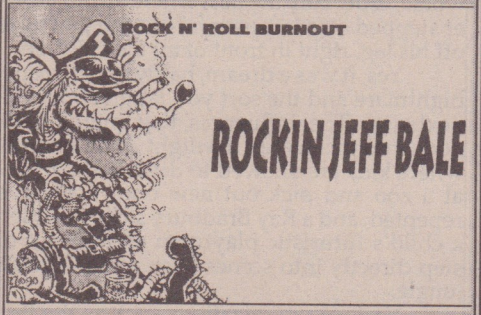
Never, never give in. Never give up. Be proud of who you are. Fight back. -This, I guess, is part II. A few issues ago someone reviewed an English band's record and was surprised that they were not only anti-police and anti-imperialism, but were at the same time against the IRA.

Truthfully, I don't see these two views as being contradictory. One can be against the British occupation of Ireland, for example, but not support what the IRA has done. It's simply a case of means and ends.

The IRA wants the British out of Ireland. Good. I agree with the ends. In the "means" department, though, our philosophies run in opposing directions.

The IRA plants bombs in underground (subway) stations and department stores, where civilian, or "innocent", life is sure to be taken. This earns them the label terrorists in my eyes. If they would stick to soldiers and politicans, fine. But that's *not* the case. The IRA has also been described by many as having ascended (if I may use that word) to the level of the US mafia in Northern Ireland. How nice.

Revolution may be nice (and "may" is the key word in life), but watch which revolutionaries you support. You might end up with strange bedfellows.



Many **MRR** readers have probably noticed that I've been sounding like more of an asshole than usual in some of my recent columns. I've spent far more time reacting to my usual pet peeves in an emotional way than I have dealing with new issues in a thoughtful way. While I have no intention of apologizing for this, I do feel the need to offer a few remarks by way of explanation. I have been under an enormous amount of stress and pressure in the last few months, both because I need to finish my dissertation and because I tentatively began the incredibly frustrating process of applying for academic jobs this year. As anyone who has ever done it will appreciate, this latter activity wreaks havoc on a person's psychological stability and self-esteem, especially during periods of economic recession and retrenchment.

The reasons are simple. For every announced position in the field of history, there are anywhere from 150 to 500 applicants. Even when those from the less prestigious universities and colleges have been weeded out, some of them unfairly, that still leaves 30 to 50 applicants from the "elite" research universities (Harvard, Yale, Berkeley, Stanford, Princeton, Michigan, Chicago, Wisconsin, etc.). At that point things become even more subjective, and one's attitude, demeanor, appearance, field of research, gender, ethnicity, and network of connections come increasingly to the fore at the expense of more "objective" determinants such as knowledge of one's field, amount of specialized training, research abilities, and the importance and originality of one's work. In short, by the time the final determination is made every candidate has essentially been subjected to the whims and prejudices of each member of the various departmental search committees that year. What that means in practice is that professors who are narrow-minded, conformist, unimaginative, parochial, ideologically blinkered, pompous, foolish, or downright stupid—by no means a minority—hold your fate in their petty, sanctimonious hands.

In a buyer's market like this, the potential job candidate has no leverage at all. Making one innocuous remark that "offends" someone, being "too" intellectually independent, having an abrasive or odd personality, working on a controversial topic, or being associated with the "wrong" dissertation advisors can alone often be enough to derail your candidacy. (Those of you who know me personally will immediately recognize that such criteria for rejection present serious obstacles for a hypercritical non-conformist like myself.) The result is that nowadays many candidates from the world's best universities practically have to grovel and genuflect to obtain jobs at tenth-rate colleges located in Hicksville, U.S.A., and then either put up with the indignities of being rejected or—perhaps even worse—be compelled to spend several miserable years teaching there! Looking for a job is always an unpleasant and humbling experience, but after spending half of one's wretched life establishing a distinguished academic record and becoming one of the world's leading experts on a particular topic, one naturally nourishes the hope that at least a few members of the academic intelligentsia, if anyone, will recognize and reward those accomplishments. But there are no guarantees in this world, and like the majority of my peers I will have to work full-time on getting a job next year instead of doing it half-heartedly while attempting to complete my dissertation. To make a long and painful story short, I have been dragged through an

unanticipated emotional wringer this year, and sometimes I've taken out my personal frustrations on the hapless readers and shitworkers of this magazine. Misery loves company, I guess.

While I'm on this subject, I should probably clarify one remark I made last month before a flood of people write in and accuse me of being an arrogant know-it-all. My claim that I know at least one hundred times more about politics and punk rock than most of the people who complain about something I've written herein was surely meant to challenge and offend. But one has to learn to distinguish between the tone of a statement, no matter how aggressive and obnoxious it may be, and the underlying substance. Despite superficial appearances, I really wasn't suggesting that I was one hundred times smarter than those people. So let me put it another way. If, after almost fifteen years of spending most of my waking hours reading about politics and history, learning how to evaluate difficult and complex source materials, and analyzing a series of unusually intractable political issues—not to mention spending the last twenty five years going to rock n'roll shows—I did **not** know vastly more about these subjects than the masses of young **MRR** readers who are only a few years out of high school, I'd have to be a real moron, wouldn't I? That doesn't mean that I'm any more intelligent than they are—in fact, I'm probably a lot stupider for wasting so much time on such impractical endeavors—or, God forbid, that the readers should uncritically accept everything I say. After all, thinking for yourself is ostensibly what punk is all about. But they should at least endeavor to learn more and think things through before blurting out a bunch of bullshit. Remember the wise old proverb: "'tis better to be thought a fool than to open your mouth and remove all doubt."

P.C. OR NOT P.C.?

Last month one of the other "asshole provocateurs" among the columnists complained about the knee-jerk misuse of the dreaded "politically correct" label. It is certainly true that many ignorant people nowadays use the "P.C." adjective simply to smear leftists and thereby avoid having to engage them in a serious debate about the issues. In other words, there are just as many uncritical anti-P.C. jerks around today as there are uncritical P.C. jerks, just as there used to be as many—and indeed far more—uncritical anti-communists around as there were uncritical communists. The problem is not that well-intentioned people are criticizing genuine examples of racism, sexism, and homophobia, but that they—and others who cynically seek to exploit these issues to promote their own particularistic agendas—are unfairly and uncritically applying such labels to anyone who disagrees with their emotion-driven opinions about various matters. In other words, an absence of critical reflection is one of the distinguishing features of P.C. thought, along with intolerance, fanaticism, humorlessness, totalistic reasoning, and the consistent application of hypocritical double standards. That which is appropriately labelled P.C. embodies the sort of knee-jerk group thinking and ideological blindness that anyone with an independent mind would recoil from.

As any honest person recognizes, this type of thought is nowadays characteristic of a host of "minority" pressure groups (whether ethnic, gender, or sexual) and of the academic left, and it is still very prevalent in political punk circles even though it has increasingly been under attack in the pages of **MRR**, itself a bastion of it in the not too distant past. Therefore, to claim that the whole P.C. issue was artificially manufactured by the right, as many leftists have done, is utter nonsense, although quite naturally the right has made every effort to exploit it politically. When the idiotic, authoritarian elements on the left provide their ideological opponents with such an easy target, one can hardly blame the latter if they fire salvos at it. There is, of course, something disturbing and ironic about the fact that authoritarian elements on the right—the very elements who are themselves infamous for trying to suppress dissident views—have been able to wrap themselves in the mantle of the First Amendment and pose as the defenders of free speech. It is even sadder that most of their criticisms of P.C. leftists are absolutely justified.

Rather than summarize the history and substance of the whole debate over "political correctness" myself, I think it would be more helpful to provide a bibliography of recent books on the subject so that those who are interested can evaluate the matter for themselves. By way of an introduction, however, it should be pointed out that I am exposed to P.C. assholes on a regular basis, since like maggots on a decaying carcass they have unfortunately found a very hospitable home in the humanities and social science departments of top-ranked universities like Berkeley. I have frequently witnessed at first hand the kind of intolerance and stupidity on the left which many people who genuinely value free speech and expression—not only hypocritical conservatives—have been complaining about. In the Bay Area, this is a larger problem which clearly transcends campus boundaries. A day doesn't go by around here without some lunatic ranting and raving about alleged sexism, racism, or homophobia, and assessing the worth of everything on that basis. If you don't believe me, just pick up any issue of the **Daily Californian**, the **Bay Guardian**, the **S.F. Weekly**, or the **East Bay Express**. And I haven't even mentioned the totalitarian nutcases in the R.C.P. or Uhuru House. The danger of this type of rhetorical exaggeration should be obvious to anyone who doesn't have their head firmly planted up their rectum. The more casually and unjustifiably accusations of "racism", "sexism", and "homophobia" are employed to denigrate ideological opponents, the less believable will be those charges when tangible examples of these social ills are uncovered. It's like the boy who cries "wolf" too many times; eventually, no one will take him seriously. That is why a term like "rape" should not be employed in a hysterical way to refer to lesser types of sexual harassment or bad judgement—it should be reserved exclusively for cases in which physical violence or the direct threat of such violence was used in order to compel someone to have sex against their will. Any other application of the term only trivializes the entire concept.

In any event, the first in a series of conservative critiques of the academic liberal-left's attempts at "thought reform" was published in 1951 by a well-known upper class twit—William F. Buckley, Jr.'s **God and Man at Yale**. The perversity of this particular polemic can be appreciated more when it is remembered that it was launched just prior to the onset of the McCarthy period—a period characterized by severe officially-sanctioned rightist attempts to suppress dissent—and that certain of the "liberals" he was attacking were some of the very same Cold War liberals who were later to play a role in supporting the Vietnam War. Nevertheless, though at the very least an example of the pot calling the kettle black, Buckley's book did identify some disturbing tendencies that would later become much more pronounced among academic liberals and leftists.

But the P.C. phenomena as we know it today really took off in the wake of the Sixties, when many of the worst tendencies of the New Left and counterculture in their most degenerate, anti-humanist phases—the promotion of regressive "identity" politics (which were based on racial and gender-based solidarity), the rejection of objectivity and rationality as instruments of bourgeois social control, the development of elitist vanguard parties or cadres, the wholesale flight from reality toward apocalyptic revolutionary fantasies, the coercive attempt to "politicize" all aspects of life, the uncritical trashing of everything associated with America and the industrialized West, and the general acceptance of a simplistic, Manichean conception of the world—were subsequently adapted and in some cases carried to further extremes by left-wing activists, many of whom were by then comfortably ensconced in the academic establishment. What these academic pseudo-radicals have done is mix and match some aspects of the above tendencies with the pretentious, muddle-headed ideas and obfuscatory jargon so favored by post-Marxist deconstructionists from France.

The most influential of these latter are Michel Foucault, Jacques Derrida, Jacques Lacan, and Pierre Bourdieu. The peculiar notions promoted by these theorists arise from a myriad of philosophical sources, but all of them share one thing in common: they believe we are all conditioned and subjugated by vast impersonal forces over which we have no real control. These deterministic forces—which are variously identified as a will to power, the underlying structures of Western thought and language, the structures of the unconscious, and the cultural epiphenomena deriving from the economic base—make a mockery of liberal concepts like democracy and individual autonomy, and can only be recognized by geniuses like themselves, who alone have the ability to "deconstruct" such systems of domination and—if they are not too cynical to actually believe this—set us free. (Just as Marx once "deconstructed" the myths of capitalism, thereby banishing "false consciousness" and "liberating" humanity. Yeah, right.) Since then, of course, legions of trendy academic conformists have uncritically adopted these ideas and engaged in their own "emancipatory" projects. The fact that the sort of turgid, unreadable prose they invariably employ cannot be understood by anyone who hasn't been introduced to their

idiotic linguistic codes in graduate school doesn't phase these so-called "anti-elitists" at all. This, then, is the sort of metatheoretical, unprovable nonsense that lies at the root of much of what passes for P.C. academic work—literary deconstruction, cultural and gender studies, social pseudo-science, certain currents of multiculturalism, and (when conjoined with revisionist Marxist currents) the new social history, i.e., "history from below".

But in the practical political realm, P.C. leftists are unfortunately not so harmless or irrelevant. On a large number of campuses, they actively try to stifle dissent, promote ethnic balkanization and racial nationalism (which they would rightly recognize as racism in any other context), emphasize irreconcilable gender differences, and seek to impose restrictions on "offensive" speech, mandatory sensitivity training, and race- and gender-based admissions and hiring quotas. Everyone who is not equally zealous and self-righteous recognizes that their efforts often have the effect of placing limits on freedom of expression. If you doubt this, I dare you to go into any Women's Studies class and argue that rape statistics have been inflated by feminists for political reasons (as, indeed, they probably have). Or, if you prefer, attend an African-American studies course and ask why, if I.Q. tests are culturally biased, impoverished Vietnamese refugees who have only resided here a short while and whose native language is not English generally score higher than American blacks. I personally don't know why, but even to raise such a sensitive issue in this context would almost certainly provoke a stream of vitriolic abuse and accusations of "racism", if not worse. The fact that certain questions are taboo, that certain issues cannot be discussed in a rational fashion, and that certain types of "sensitive" research cannot be pursued are emblematic of the current atmosphere on campus. No one can say anything that some asshole or other may define as "offensive" without being harassed, ostracized, or subjected to disciplinary action. Of course, those who share the prevailing orthodoxy or never think of contesting it may not feel such restraints, and may even deny that they exist. But they are nonetheless there. It's a well-known fact that I'm a very outspoken person, but even I would think long and hard before taking my own dare. If anyone tries to restrict my thought or expression I will openly and vociferously resist, and I can hardly conceal my nausea when I hear ubiquitous P.C. buzzwords like "empowerment", "discourse", "the social construction of reality", and the like, but I've found that in general it's better just to ignore the lunatic fringe unless it becomes absolutely necessary to confront them on a crucial issue.

The exact origin of the term "P.C." is a matter of some dispute. Some have claimed that at first it was a positive apellation applied by communist leaders to diehard followers of the official "party line". Be that as it may, during the 1960s it increasingly came to be used in a perjorative sense by New Leftists to designate narrow-minded political fanatics, whether stodgy Old Leftists or extremists within their own milieu. It was first used in a similar negative sense by conservatives to refer to academic radicals in the late 1970s or early 1980s. Since then there has been an outpouring of polemical books on the subject, especially by the critics but also by defenders of the new academic left. Introductions to the recent debate are provided by three anthologies containing pro and con views:

1) Patricia Aufderheide, ed., **Beyond P.C.: Toward a Politics of Understanding** (St. Paul: Grayworld, 1992) [lefty bias]

2) Paul Berman, ed., **Debating P.C.: The Controversy over Political Correctness on College Campuses** (New York: Laurel, 1992) [more or less in the middle]

3) Francis J. Beckwith & Michael E. Bauman, eds., **Are You "Politically Correct": Debating America's Cultural Standards** (Buffalo: Prometheus, 1993) [slight conservative bias]

The most influential conservative critiques of P.C. are:

1) Dinesh D'Souza, **Illiberal Education: The Politics of Race and Sex on Campus** (New York: Vintage, 1992) [good intro]

2) Roger Kimball, **Tenured Radicals: How Politics has Corrupted Our Higher Education** (New York: Harper, 1991) [witty and vicious]

Broader "conservative" critiques of our educational system or aspects of the P.C. agenda include:

1) Martin Anderson, **Imposters in the Temple: American Intellectuals are Destroying our Universities and Cheating our Students of their Future** (New York: Simon & Schuster, 1992) [former Reagan and Nixon speechwriter; kind of hysterical]

2) James Atlas, **Battle of the Books: The Curriculum Debate in American** (New York: Norton, 1990) [moderate anti-P.C. line]

3) Allan Bloom, **The Closing of the American Mind** (New York: Simon & Schuster, 1987) [aggressive defense of traditional canon]

4) Bernard Knox, **The Oldest Dead White European Males and other Reflections on the Classics** (New York: Norton, 1993) [moderate defense of canon]

5) Jonathan Rauch, **Kindly Inquisitors: The New Attacks on Free Thought** (Chicago: U. of Chicago, 1993) [libertarian critique]

6) Thomas Sowell, **Inside American Education: The Decline, the Deception, the Dogmas** (New York: Free Press, 1993) [leading black conservative; biting attack on Afrocentricity and quotas]

7) Charles J. Sykes, **ProfScam: Professors and the Demise of Higher Education** (New York: St. Martin's, 1988) [humorous]

To these should be added the books by William Bennett, Reagan's former Education Secretary, and John Silber, the president of Boston University.

Attempts to find a middle ground are:

1) Gerald Graff, **Beyond the Culture Wars: How Teaching the Conflicts can Revitalize American Education** (New York: Norton, 1992)

2) Robert Hughes, **Culture of Complaint: The Fraying of America** (New York: Oxford U., 1993)

3) Arthur M. Schlesinger, Jr., **The Disuniting of America: Reflections on a Multicultural Society** (New York: Norton, 1992) [sensible response to multicultural extremists]

4) Robert & John Solomon, **Up the University: Re-Creating Higher Education in America** (Reading, MA: Addison-Wesley, 1993)

Semi-readable (as opposed to utterly incomprehensible) defenses of P.C. include:

1) Mark Edmundson, ed., **Wild Orchids and Trotsky: Messages from American Universities** (New York: Penguin, 1993) [English professors who can barely write English defend themselves]

2) Henry Louis Gates, Jr., **Loose Canons: Notes on the Culture Wars** (New York: Oxford U., 1992) [interesting]

3) Darryl F. Glass & Barbara Herrnstein, eds., **The Politics of Liberal Education** (Durham, NC: Duke U., 1992) [good collection]

A leading proponent of the Afrocentric approach, which in my opinion is essentially racist and ahistorical, is Molefi Kete Asante, **Afrocentricity: The Theory of Social Change** (Buffalo: Amulafi, 1980). Most of those who seek to defend P.C. approaches do so—as is their wont—in academic and literary journals which the public doesn't, and indeed couldn't, read. That's just as well, since their arguments are by and large unconvincing, especially to those with a direct familiarity with the atmosphere on campuses.

To make a long and complex story short, those of us who hate authoritarianism, the suppression of free expression, and group-thinking are at a distinct disadvantage in these academic struggles, since as independent, free-thinking individuals we cannot hope to match the clout of organized and highly vocal left-wing minorities, not to mention their degree of intolerance and fanaticism. On the other hand, anti-P.C. academic organizations like the National Association of Scholars are too reactionary and culturally elitist, not to mention just as intolerant, to appeal to us. (For the disgusting elitism of the cultural conservatives, see the truly moronic section on rock n'roll in the Bloom book listed above [pp. 68-81], and the section in the Kimball book satirizing the whole idea of analyzing popular culture [pp. 43-5, even though it is true that lefty academic cultural analysts are invariably clueless about such subjects].) As always, we remain marginalized outcasts and rebels, swimming against the powerful tides of a mindless and repressive conformity. We can't be "joiners" because we can't find any damn organizations worth joining. Even if we could, we would probably be too disruptive and uncontrollable. So we are apparently doomed to remain powerless and frustrated while various groups of fanatics struggle for power and try to censor their rivals all around us. For evidence of this, see the Hentoff book I recommended last time, **Freedom of Speech for Me but not for Thee: How the American Left and Right Relentlessly Censor Each Other** (New York: Harper Collins, 1992). What else is new?

FOR THOSE ABOUT TO PUNK OUT, I SALUTE YOU

I've taken up so much space above that I can't do too much reviewing this issue, but I want to recommend a couple of items. First is the **Double Dare Ya** EP by BIKINI KILL, which is full of raunchy-ass garage punk, Riot Grrrl-style. Whatever one thinks about the RG movement—and frankly, I don't know enough about it to have a well-informed opinion—there's no denying that this platter is dripping with snot-nosed vocals, primitive guitar bashing, and **attitude**, something that is sorely lacking in most of today's "punk" releases. This is by far the punkest record Ian has been associated with (in an engineering

capacity) in a long time.

Then we have BLOODY MESS & THE SCABS' **Empty** EP, which contains nasty punk trash straight out of the garage. The title song is a crunchy punk rawk classic with Bloody's trademark psychobud vocals, as are most of the others. "Wanna Be" is a frontal attack on anarcho-poseurs, and there isn't a single cut on here that doesn't dish out dollops of negativity. It also includes bizarre artwork inside by one of the Hillside Stranglers. All in all, a dog biscuit for sick puppies.

Finally, I strongly recommend a fanzine called **Cryptic Tymes**, which focusses its coverage on garage punk, with a definite predilection for 60s-influenced trash. This is a big thick zine with tons of band interviews and reviews, and the musical taste of the editor and his staff is generally top-notch. The only problem is that they review a lot of cool new obscurities that I'm not familiar with and can't afford to buy, so it's almost frustrating to be exposed to it! If you dig real underground rock, send $4 to Alan Wright, c/o Cryptic Tymes, 1011 Boren Avenue—Suite 114, Seattle, WA 98104. The issue I got was #4. I also received a good catalog full of political non-fiction {including scads of obscure anarchist publications), journals, and off color fiction from AK Distribution, 22 Lutton Place, Edinburgh Scotland EH8 9PE. They've got a lot of rad stuff for sale, even though I don't always agree with their capsule descriptions of it. For instance, they describe **Covert Action Information Bulletin** as the U.S. counterpart to the British magazine **Lobster**. No fucking way! Both deal with clandestine politics, to be sure, but that is where the similarity ends. The former is run by unregenerate Stalinists, whereas the latter is more serious and honest and far less ideologically blinkered. Such quibbles apart, however, drop AK a line and some money for a catalog. Then start educating yourself.

If you want your obnoxio-punk records and CDs reviewed in this column, send an extra copy to **MRR**.

Meaningless Observations

BETH JOHNSTON

Ever since that religious fanatic shot and killed the doctor outside his womens' clinic in Florida, I've been pondering the motivations behind the abortion opposition. Why are groups like Operation Rescue seemingly so strong, even though most Americans support legalized abortion and/or disagree with the terrorist tactics those fanatics employ?

The answers are a lot more dark and malicious than the rehearsed reasons they recite on cue. Dogmatic, simple-minded people will never value or understand ideals that fall higher on the ladder of abstract thought, such as womens' personal rights as equal human beings to control their own bodies and destinies (like men always have, without question). This is out of their realm of comprehension also, because religion generally assigns women subservient, second-class status as mere housekeepers and baby-mills. We can talk until we're blue in the face about the choice for abortion is a personal, not moral, decision that only women can make for themselves, because it affects their entire lives. Every line of defense or justification just fuels the fanatics' fury, because they'd like everyone to believe they're waging a holy battle, rather than admitting they're acting out religion's contempt for women and womens' equality. The thought of women's having equal freedom with men pulls the rug out from under their view of patriarchy as the backbone of our social structure. Their rage lies more in the defense of male-controlled, male-led institutions, which is actually challenged more by womens' struggles for equality, than it's threatened by abortion. Abortion is just the emotional vehicle they've chosen to manipulateto gain support from even the non-religious.

The fight over abortion has escalated steadily in the last two decades, because since the 60's, they've basically controlled the arguments. Not because they're right or they've got stronger support, but because they've defined all the terms and wording. Every word dealing with abortion is defined in emotional terms, as are all of their persuasive appeals. They've spun all their beliefs and justifications into a tight, tangled web of rhetoric that serves their purposes. And it's working. Everybody knows those gruesome jars they wave contain stillborns, not "aborted fetuses." But since they call them aborted babies, and no one has spoken up to explain what abortion tissue actually looks like, they become aborted babies to the people caught up emotionally in the issue. Children tug at people's heart-strings. Imagery like that, albeit false, is strong propaganda. It makes men feel irrationally defensive and protective and women feel guilty, which is precisely what they want people to feel. No wonder our arguments, about womens' rights to have only planned pregnancies and babies they can actually afford to raise, falls short as a justification. That baby floating in the formaldehyde symbolizes selfish, wanton women who shirked their female duties, and the fanatics successfully use it to distort the issue. Notice how it's always womens' fault? Men are conveniently left out of the picture.

Trying to use realistic, logical reasoning against their emotional appeals and sleights-of-hand is like pissing in the wind. So instead of fighting an uphill battle that will only grow more violent and riddled with terrorism, we need to take the control of the verbal battle away from them and refuse to accept their wording and definitions. Put them on the defensive. Make them scramble to defend their acts of blatant aggression. We're spending our time defending a right that's already legal. Since they want to ban abortion as a legal right, why aren't we making them justify their every move? If they were pushed to defending their cause, they wouldn't have so much time to block clinics and harass doctors and clinic workers. It's all in the wording. They're wrong, but they've successfully complicated everything by making us work to defend something that needs no justification. We're on the defensive, and we're losing valuable time by playing on their terms. Taking control of the rhetoric would push them to the defensive and defeat them in short order.

Their emotional appeals are the lowest form of persuasion. People simply react without thinking because the rhetoric is centered around beliefs and institutions we're taught not to question. They use phrases like: god is on our side, pro-family, traditional values, saving babies, moral crusade, stop the killing. Their 1950's mentality and simplistic view of life has a strong appeal to ordinary and religious people because they exploit abortion as a threat to the concept of family, which our society regards as the center of our social framework. That out-dated view harkens back to a simpler, safer, slow-paced life that people idolize, especially now that economic times are tough and we're bombarded with social problems. Operation Rescue recruits members using "us against them" mentality, which gives people the sensation of having to muster courage to fight an enemy that's threatening to destroy our way of life. It's pretty irresistible, though paranoid and misguided, stuff to any shmuck who needs to feel important or in control.

Now look at the terminology that refers to people favoring legalized abortion: pro-choice, abortion rights, pro-women. It's never been stressed in clear, illuminating imagery that pro-choice is actually more "pro-family" than the pro-family advocates, because it takes quality of life into consideration. Women who can choose to be mothers and plan pregnancies are thinking of their own and their child's quality of life. That's not a crime. We don't stress enough that being forward-thinking or planning ahead about when or if to have children is the more responsible, humane approach to life in this already-overpopulated world. Life itself is no gift. Leaving it up to fate, like the fanatics advise, is both reckless and irresponsible, not to mention ignorant and unrealistic. Having legalized abortion as an option is not inherently evil. What's more gripping an issue is exposing why these people want to ban it. Their thinly veiled hatred of women seems innately more evil in comparison. It's time to pull out all the stops and go on a visual imagery campaign that describes the issue as being more about that group's attempts to wrongfully impose their dim views on women in general. In order to end this battle over a right that's already legal but also strip the moral, religious overtones from the issue, we've got to show people how freedom cannot be restricted, even by people acting on "god's instruction."

One way to undermine the opposition is to destroy their illusion of divine credibility. Take them to task for their hidden agenda. They're no more pro-family than Hitler was. Look at the hate and contempt etched on their faces at clinic-blockings. See any love or compassion, especially on the womens' faces? All I see are faces twisted in hate and anger. They're pro-family, based only on one definition: a dominant man, a submissive, subservient wife, and as many children as they unwittingly produce. It's not the "family" they want to preserve, it's man as the head of the house, which is the basis premise of reli-

gion. They totally ignore single parent families and unwed mothers, which have to be included to accurately represent families today.

I'm certainly not a visionary, yet I recognized this. So why haven't the abortion rights groups' leaders picked up on this and run with it? Instead of defending abortion on the grounds of pro-choice, which appears as against-family by peoples' positive vs. negative reasoning (exactly what the fanatics want us to believe), why aren't we using these peoples' own actions to expose them as the control freaks, blind followers, and zealots they really are? Why aren't they being forced to explain and justify their contempt for women and womens' equality?

Surely more people than just I have realized the religious rebels can't even live by their own standards. Instead of compassion and non-judgmental humility, the terrorism they practice reeks of condemnation and contempt. I don't believe in any higher being, but if there were one, does anybody think it would allow zealots like Randall Terry to be its mouthpiece? If there is some god, he ain't talking! I don't believe any kind of higher authority would contend that pregnancy is womens' punishment for "irresponsibility." How could we "deserve it" just for having sex? By their own definition of their god as compassionate, they contradict their claim of pregnancy as punishment. Why aren't we hammering on gross inconsistencies like this? They preach abstinence as the only acceptable way to prevent pregnancy, yet Pat (Moral Majority founder) Robertson's own wife was 7 months pregnant when they were married in the repressed 50's. These people have no credibility; we just need to use these types of examples to show people that these people are in no position to dictate rules and restrictions, much less policy.

I'm not even going to get into the terrorist-inspired tactics they impose on clinic doctors and workers by harassing their families in public, their children in schools, and killing their pets and defacing their property and homes. I don't believe any kind of god would condone these methods of intimidation. If they value life so much, why don't they respect it beyond the embryo/baby stage? How can they block clinics, yet support the death penalty and bills that would legislate child-beating in both the home and school? Why do they support a bill that would lessen punishment for wife-beaters? I want to see them endlessly pursued, like they hound after doctors, health-care workers, and women wanting abortions. I want to see them sweat and jump through hoops to defend their desire to plunge women back into powerlessness. That's definitely more sick and twisted than a woman's needing to terminate a pregnancy.

Groups like Operation Rescue think they can win using fear and intimidation, and as long as they push us to the defensive, they probably will. That's how one of them can kill a doctor, while claiming to value life, and justify it as god's will.

INFORMATION IS POWER! Some great boolcs on this and related subjects: REVELATION FROM WITHIN — Gloria Steinem; THE FEMININE MYSTIQUE — Betty Friedan; IT CHANGED MY LIFE — Betty Friedan; THE SECOND STAGE — Betty Friedan; BACKLASH — Susan Faludi; THE BEAUTY MYTH — Naomi Wolf; THE MALE EGO — Willard Gaylin.

I think I'll keep things short this month (I know, promises, promises) Since I'm temporarily lacking in high-tech computer facilities and as a result this column will have to be typed by one of the MRR slaves back in San Francisco. Actually, I'm feeling a glow of solidarity with the workers of the world today, because here in England the entire national rail system has been shut down by a strike.

In America most people wouldn't even notice a national rail strike, but England is much more dependent on trains then we are.

Here the railway workers union can, if it chooses to, very nearly shut down the country. Currently the workers are only engaging in one-day strikes, though there's talk that ultimately there will be an open-ended strike if the government doesn't come around. What's remarkable is that the issue in this strike is not higher wages or fringe benefits, the kind of things that labor unions are usually supposed to be concerned about. What's at stake here is the government's attempt to dismantle and destroy the world's first and what once was the world's best national rail network.

I can't without getting into a lengthy political disquisition adequately explain to you why the British government would do such an irrational thing. Suffice it to say that since 1979 Britain has been ruled by the same gaggle of psychopaths, criminals, hucksters and quasi-intellectual whores that stood behind George Bush and Ronald Reagan. The selling off and destruction of public resources for short-term profit (usually their own or that of their cronies) is an, ahem, ideological thing with them.

But the real point here is that the British government, even though is has never had the support of a majority of the people, has been able to get away with nearly all its screwball plans, with the result that England has on a steady downhill slide. It's now managed to combine the worst aspects of American-style corporate capitalism and unchecked individual greed with the grinding poverty and dwindling expectations of a nation declining into third world status. The two opposition parties are unwilling to put aside their relatively minor differences long enough to throw the fascists (a term I think can be used with only slight exaggeration to describe the reeling conservatives) out of power. That leaves the people virtually defenseless, which is why I think it's a hopeful sign that the largely-dormant labor unions are showing signs of coming back to life.

Union have gotten a lot of bad press, both here and in the United States, from what often seemed like an excessive concern with their own needs and advantages and a lack of concern for anything or anyone else outside their immediate field of interest. It wasn't always that way, though, nor does it need to be.

Nearly every one of you reading this works for a living or will one day, and most of the things you take for granted, like a guaranteed minimum wage, or forty-hour work week, unemployment compensation, even lunch and coffee breaks, exist only because some very brave workers got together and risked arrest, violence, even death, to demand what are now considered basic human rights.

There's been a lot of corruption in the labor movement since then, and there's also been a concerted effort to weaken or destroy labor unions.

Today the great majority of Americans is not represented by a union. Is it only coincidence that real wages (as measured by how much your pay will actually buy) have been steadily falling for the last twenty years?

When I first went to work (as a member of the United Auto Workers) I earned about $3 an hour. Doesn't sound like much, does it? But in 1965 that was enough to support me, and, if I'd wanted one, a family.

On that salary I could have bough a house and a car. Today you'd need to earn between $15 and $20 an hour to be that well off. Do you know anybody who goes straight out of high school into a job like that? Most of you will count yourself lucky to get $5 or $6, which, if you count your pennies, just might leave you enough to move out of your parents' house by the time you're 21.

But it's not mainly about money, although money's always an important issue to those who haven't got any. More to the point is the issue of control over one of the main aspects of our lives. Most of us spend more time working than we do in any other activity except, possibly, sleeping. Yet we have very little control over it. Not only are we forced to accept whatever wages and working conditions are being offered, we allow others to decide what is to be done with the fruits of our labors. If our boss decides to invest his profits in South Africa or military research or animal torture labs, well, it's his money, isn't it? If our company uses wasteful packaging or creates toxic wastes or chops down rain forests, that's a corporate decision, not a worker's one.

The result for most workers is what Karl Marx called the alienation of labor, leading in turn to an alienation from life in general. His argument, and I think it holds true regardless of what you think of communism in general, is that the work we do and the things we produce are, or should be, fundamental to our human existence. When we are forced to spend the bulk of our time producing useless commodities for the profit of others, our humanity itself is irreparably devalued.

So my contention is that labor unions, far from being obsolete as the mainstream media would have you believe, are more necessary than ever today. What's vital, though, is that they expand their horizons; that wages and benefits become only a part of the bigger picture which includes political, environmental, and social concerns. Just as corporations have now become multi-nation-

al, often playing the workers of different countries off against each other, so should unions be international. You may have hear how American jobs are being lost because our companies are moving to Mexico where labor is cheaper, did you know that Japanese and German companies are moving to America for the same reason?

The workers of these various countries have far more in common with each other than they do with the corporations that are jerking them around, but too often they allow themselves to be brainwashed into thinking it's an American (or Japan or Germany or England)-versus-the world issue.

If none of this makes sense to you, well, maybe you haven't yet had to work for a living, or maybe you're one of the lucky few with a great job and a great boss, or maybe, and this, I think, is responsible for most worker apathy, you're just too far gone to care. If that's the case, I just ask you to consider that it's work, possibly even more than love, that makes the world go round. Throw your work away, thrown your love away, your might as well throw your life away.

CRITIQUING "PC" FROM THE LEFT

Hey, I'm not planning to make this a habit. I'm an MRR shitworker, and damn proud of it. I even use a pseudonym in writing these "guest opinions" so as NOT to be identified with MRR's regular stable of columnists. But that's not my present subject, so to continue...

Last time I gave away my age, and as an old codger of 40 years I'll begin by regaling you kids with an old-timer's story. Be patient. It does have a point.

I was a member of the Vietnam Veterans Against the War from 1972 through 1976 via VVAW's civilian auxiliary, the Winter Soldier Organization (WSO). I was a Vietnam war resister and draft card burner who did not stereotype all Vietnam vets as "baby killers" or "agents of imperialism." I saw in them folks who had made a different choice from my own upon graduating from high school; a commitment often based on deep feelings for this country, its people and its ideals which existentially was as valid as my own choice to make this country better by fighting US intervention in southeast Asia. And, at the time, VVAW-WSO had not been taken over and decimated by the Revolutionary Union, a slimy Leninist vanguard formation that went on to become the asswipe Revolutionary Communist Party (RCP).

I belonged to the Santa Cruz chapter of VVAW-WSO early in 1975 when our organization set up a literature table at a progressive community faire. Toward the end of the day, along came an argumentative New Age individual. I think he belonged to *est*, though I'm not positive. In any case, he believed that bad things happened to people because, mentally, they were not together. They were not "centered," and so the Universe came down hard on them. He claimed that the bombing of Vietnam and Cambodia, indeed the slaughter of one million Vietnamese by the US war machine, was the fault of the Vietnamese themselves.

"In their heads, they aren't centered," he said, "And that's why they were bombed. The Universe bombed them because they were not centered."

All the while he was making his statement, a fellow VVAW-WSO member sized him up. This vet, Max I'll call him, was 6'4", 250 lbs, scruffy, with full beard, and always in uniform. He kept eyeballing the New Ager up and down in an exaggerated, perplexed manner.

"You don't seem to be too centered yourself buddy," Max said, in a concerned tone. Whereupon he slammed the New Ager hard, to the face, with a smooth left jab. Broke his nose. When the cop found us, rolling on the grass in hysterical laughter, to ask some questions, all we could say was:

"The Universe broke his nose."

New Age spirituality suffers from an ultra-subjective flaw. It contends that everything is in your head. One end, the conservative end, is what I've illustrated above. It claims that shit happens because you don't have the right attitude. If you have a successful mental state, in other words if you are centered, then the Universe will reward you with success. The fringe extreme to this is the idea that you create your own reality. All you have to do is believe you are successful in order to be successful.

In a word, bullshit.

As anarchists and Marxists in the VVAW-WSO, we understood one thing. An objective reality did exist. You might believe you could fly, but when you stepped off the Empire State Building, we knew that the objective reality of gravity would take over and clock you with a rather unpleasant landing. Anarchists and Marxists continue to share the understanding that an objective, real world underlies our subjective thoughts and feelings. A person of color might have a successful attitude, even try to believe he or she is successful, but still NOT BE successful because of individual, social, or institutionalized racism. Objective reality DOES exist.

In turn, PC suffers from an identical flaw, that of ultra-subjectivism. Political Correctness states, in summary, that the oppressed individual, and only the oppressed individual is capable of determining what is or is not oppressive. What is PC or not PC. More specifically, a woman is the only one capable of judging what is or is not sexist, as a person of color is the only one capable of determining what is or is not racist.
In a word, bullshit.

A number of factors negate PC's extremely subjective claims, the principal one being the objective reality of economic class. A major conflict in this society, not to mention across the world, remains the class struggle between those who have power and wealth and those who have only their labor to sell. Concretely, virtually every woman world wide is threatened by rape. But ask yourself; would you rather be a working class woman who has to rely on public transport so that you arrive from work by bus after dark and have to walk five blocks through a rough neighborhood in order to get home? Or would you rather be a career upper class woman who drives a BMW from work into a guarded complex, through security gates and into a locked underground garage to get home to an apartment in a secured building? Most every black person experiences discrimination in this country. But ask again, would you rather be an upper class black male denied access to a country club, or a working class black male unable to rent an apartment anywhere?

Such class-based experiences help shape consciousness so that a woman's judgement about what is sexist, or a person of color's understanding of what is racist depends in large part upon whether they are working, middle or upper class. In turn PC is notoriously the product of academia; colleges and universities the members of which are not noted for their working class origins, working class aspirations, or working class commitments. These folks wouldn't know a worker if one came up and kicked them in the ass. Little wonder then that the overwhelmingly middle and upper class basis for PC in the academic realm produces such an extremely warped way of thinking. In fact, PC is to leftist politics what New Age spirituality is to spiritual communion, what disco is to rock'n'roll, what California cuisine is to fine food, or what Bud Lite is to good beer. In other words, it's for people who don't like to get in too deep and who can't handle the real stuff.

Another factor to be considered is "individualism vs. collectivism." Even within the working class, considerable subjective difference might exist on such issues as racism and sexism. Among working women, a sex worker, an assembly-line worker and a secretarial worker might have different ideas about what constitutes sexual harassment. Finding a common definition of sexual harassment, a common ground of oppression, does not mean that the individual's experience has to be subordinated to that of the collectivity. Rather, the collective experience underlies the individual's. Individually, every one of us might have a different definition for the word "FUCK." But if we all speak the English language, we have a fuck-of-a-lot more in common when we use that word then if we added up all our fucking differences.

Finding a common, class rooted definition for other forms of oppression helps in political organizing and, eventually, in developing the working class's sense of itself as a class (e.g. in developing class consciousness). Because even the common subjective consciousness of the working class as a class has to come up against objective reality; that is, through class war to come slam up against the system of world capitalism that dominates this entire planet. I'll deal with none of this in the last paragraph because it is only tangential to a leftist critique of PC. Besides, talk is cheap. At a certain point, ideas have to relate to action. Call it *praxis*, call it direct action. Whatever. See you all in the Pit o' Life.

I recently decided to quit graduate school and thought I'd celebrate my decision by writing about it. Although financial concerns are keeping me in school until the end of the semester, I feel spiritually like I've already left. Because my interest in punk played its own role in my choice to leave, and has in turn been affected by that choice, I thought perhaps MRR readers might be interested.

Not too long ago I had a personal epiphany, I guess a sort of punk epiphany, in which I realized that I can do whatever I want with my life. It's a bit strange that it's taken me so long to come to this realization. I've always understood the notion that I could do whatever I wanted theoretically, and I've espoused that position philosophically; but not until recently have I applied it to my own life *practically*. Thus my decision to quit school—I no longer want to be a student, so I'm not going to be one. That's not to say that I'm no longer interested in learning; it *is* to say, however, that I'm no longer interested in academic life.

Now, leaving school has thrown a wrench into the system of labeling by which I've lived for quite some time—labeling myself, that is, not others. In fact, I've frequently spouted off about how we should not label one another, yet I've applied to myself numerous labels that were a big part of my daily existence. (That sounds familiar; how many times can you count that you've applied standards to others that you haven't followed with respect to yourself?) Without question the most important of these labels was "student." Shit, I've been a student for almost my entire life: 18 of 23 years. I had sort of assumed that I would continue being a student as long as I could, and then I'd get a job teaching students.

Well, with the decision to ditch school, my student self-definition got tossed out the window, and along with it went other self-definitions, such as vegan. You see, when I lost the definition of myself that undergirded everything (ie, student), other labels that I attached to myself also came into question, as I think they probably often do in healthy people. Consequently, I've entered a wonderful period of experimentation. Drinking milk after two years of veganhood might not seem like much, but for me it's a significant step. It's just a part of the larger experiment of trusting my own feelings and values that led me to decide to leave school in the first place.

I'm finding that when you make a decision of this magnitude it reverberates through all facets of your life. For example, for a long time my tastes in punk were limited primarily to music from the D.C. scene. There were a few other bands that I liked of course, but when new records came out, those that I really cared about were the ones connected to D.C. I'm not sure what opened my ears to music from other places, by it may have been listening to Screeching Weasel for the first time. I couldn't believe what I'd been missing. And god bless Ohio for giving us the New Bomb Turks—they've got more energy than anyone I've heard out of D.C. lately!

I guess what I've come to decide is that I don't want to see things in such black and white terms anymore. On one hand that's liberating, and that's the hand on which I've been focussing lately. On the other hand, though, it can be scary. It's frightening to leave behind the definitions and concrete world views on which I've so long depended.

Last night, however, I came across some useful advice that sort of helps me balance the excitement and apprehension that comes with making a major change in life. I read some old Ben Weasel columns that I had originally read a while ago before I listened to his band. In a couple pieces he lamented the fact that in punk it seems all too often that we take ourselves too seriously. Well maybe no longer viewing the world as strictly black and white or right or wrong will help me keep a perspective that lets me laugh at myself. I think it will. As I allow myself to give a fair listen to more and more ideas, I'm finding that contradictions in life are unavoidable. But shit, that doesn't mean that they can't be fun, too!

"scott goes the way of the way of the wah"
or: "straight-edge re-evaluated"

I've been into hardcore since 1986. I've done two hardcore demos, a hardcore 7", two hardcore 12"s, and been on various hardcore comps.. I've worked on and contributed to a few hardcore fanzines, and been to (and actually paid to get into) about 6 million hardcore shows. Yay... So where does that put me- and what does that prove? Not much. Not that I am oldschool (God knows I'm not that old-school-ha, ha)- Not that I am famous (unless you count the Middlesex County College scenesters-ha, ha again)- and certainly not that I am cool (just ask Moshpit Steamroller)... But it does say that I am involved in hardcore. And have in some ways tried to make a change in hardcore. It also says that it's been seven years- and in seven years you tend to gain a relatively broad perspective on things.

I've seen issues arise that were relevent only at that moment, and I've seen issues arise and remain within the scene up to the present, as their relevance remains intact. One of the most prevalent issues that I've come across in hardcore has been the issue of straight-edge. Throughout the time period which I've been into hardcore- I've never seen such a broad sweep and mindless perversion of an issue as that which I've experienced involving straight-edge. I can't say that I've come across any other issue which has undergone such a drastic change within the past seven years in which i've been involved (God- imagine how Ian Mackaye must feel about it...) Anyway- I suppose I am rambling a bit- but hey, it's my opinion.

I won't flatter myself by assuming you've already heard (although you probably have- considering the utter repulsiveness, yet deft swiftness of the hardcore grapevine)that I am not straight-edge anymore. I will also further decline from flattering myself by assuming you know who I am, and tell you. My name is Scott R. St. Hilaire. I used to play for the band Lifetime. My purpose in writing this column is that I am absolutely sickened by the state, present purpose, and individuals involved within straight-edge, and because of this I feel the need to address this issue...

Straight-edge is a very subjective thing. I've always felt that it was also a very personal thing, and therefore can only speak for the state of straight-edge from a relatively small perspective- that being: l) My own personal ideas, 2) The views which have been imposed upon me by other people, and 3)What I see around me. And what I've come to conclude is that the straight-edge scene in 1993 is quite different than the straight-edge scene of only a few years ago- the main difference being that in 1993, the straight-edge scene sucks moosecock. Big moosecock. Anyway, I suppose I will end this drivel that I already see this is becoming, and cut to the chase.

I called myself "straight-edge" from the very first time I figured out what it was all about. I brought my Exploited-backpatched self down to Middlesex Mall (quite actually my mom drove me there) and saw a Minor Threat record (*Out of Step*) and bought it. I took it home, gave it a listen, and was straight-edge from then on(up until the summer of 1992- which I'll talk about later). A while later, I found out Youth of Today was playing Middlesex County College and tried to get a ride there. No luck, but in 1988 I managed to get my mom to drive me to a show at Scott Hall, at Rutgers University. Bold, Lifes' Blood, and Vision played- and it was one of the most memorable moments of my life. There seemed to be such a unity, such a sense of close-knit togetherness. I know that this is sounding like a "back in the day-man" tirade, but I really do believe that "Back in the Day" it was a whole lot better, and "back in the days" before I was around I can only speculate that it was even better that that. I guess what I am getting at is that back then the straight-edge scene was a whole lot differentat least as far as I was concerned. When I first became straightedge, it was for myself. i realized that my moral convictions, and what appeared to be those of the straight-edge scene, were prettymuch the same. So, I grabbed a Magic Marker, put on X's, and started to become involved. The way I viewed straight-edge was that it was a movement which was striving for a change; it was a personal choice and personal decision to try to better yourself. It was also a sort of brotherhood, which at the time I thought was the best part of it- in retrospect I realize that the whole "brotherhood" idealism was the prelude and perhaps the first seed that somehow spawned the morons that the once sincere kids have been replaced by today.

I suppose what I am getting at is that

straight-edge was, is, and always should remain a personal morality issue. To decline from succumbing to vices; to avoid intoxicating substancesto "remain clear". Yet what straight-edge has become is a fashion show; an exclusive club; a movement in which kids who called themselves "straight-edge" at one point in their lives, yet for some reason don't believe in it anymore, are made to feel they have to hide their feelings, bite their respective tongues, and "play along" and keep calling themselves "straight-edge" to avoid ridicule from their peers. A case in point: the whole "drop out of..." phrase that everyone seems to throw around these days(i.e. "Dude, did you hear yet? Joe Hardcore dropped out of straightedge, man..." or "Nah, he hasn't gone to shows in like three months- he dropped out of hardcore..." Where the hell does "Drop Out" come into play? It's mindless- are straight-edge and hardcore some sort of schools, or clubs with memberships? You can "drop out" of high school, or "drop out" of a basket weaving class- but since when does liking hardcore lead to being somehow caught up in "Club Hardcore"? And since when does having a waning interest in hardcore politics or shows lead to "dropping out"?

I suppose that this is both part personal story, part social commentary. And I'll get back to the personal story, as the title suggests. For a long time I was totally emerged in this whole mentality; in this whole mindless clique. I can remember the first person I personally knew who got out of the straight-edge thing was Roger Lambert- ex-singer for UpXFront. I can remember hearing all these wild rumors about him singing in his new band, drinking onstage, someone pointing out his straight-edge tattoo, him giving the tattoo the finger; about him lying in the gutters drunk after "dropping out" of Club X-edge. And I also remember that, although I am relating this rather trife point now with disgust at the kids who talked shit, I was not at all above them-I too talked shit about how much of a "loser", a "sellout" he was... Yet these same kids (myself included) who talked all of this shit about him would act like nothing was wrong, like they all still thought he was cool to his face. Who was the real loser?

Last summer I went on tour with my band Lifetime, and another band from the area, Ressurection. We went across the whole country, and by the time I returned home I had pretty-much given up believing that straight-edge was actually still a sincere thing, and from what I saw in scenes all across the country, I came to the conclusion that what was fucked up here in my own scene was pretty prevalent in scenes everywhere else too. Don't get me wrong- it's not like I was thinking "man, there's no cool sxe kids left, I'm gonna quit being straight". It's just that not only did I have a waning interest in the whole issue, I just saw the straight-edge scene as a bunch of idiots which I both thought had taken straightedge to a very warped direction, and were people who I wanted no bond or further ties to. The issue of drugs really had nothing to do with it, aside from the fact that I no longer felt the need to address the issue so vehemently. So that summer I decided to stop calling myself "straight-edge" (-god I'm getting tired of typing that word) and decided to just be the person I wanted to be againwithout association with a label that at one time had stood for personal choice and individuality, and has now become a label that stands for conformity and fear of leaving or straying from the X (Fear of God mentalty).

It has really been interesting to be able to actually take a step back from the whole movement and see what it has become. People who at one time were some of my closest friends now ignore me at shows. People who I know have been saying the same things about me which I said about Roger Lambert- yet are the coolest people to my face. People who supposedly care about me no longer greet me with a "Hey- how are you", but an "I heard you dropped out of straight-edge and that you're a druggie...is it true?" I suppose if I were a wise hardcore philosopher, I'd say "Drop out of straight-edge and you will see who your real friends are". Oh, well... So I suppose I am getting a "taste of my own medicine", but you know what? The medicine doesn't taste all that bad. Straight-edge used to be a great thing. Nowadays, it's not so great- and so to those who think I am a loser for not being straight-edge anymore—I warmly extend my middle finger and offer a small chuckle. Funny- I don't feel like the loser that you're making me out to be; quite actually, I feel the same as I always have.

Am I shitting on my past, and becoming a hippocrite? Well-in a sense I suppose I am quite deliberatly "shitting on my past"-but not necessarily on straight-edge as an idealism, or even as a movement- simply on what it has become. Basically, if there is to be a choice between "joining" a fear tactic-esque elitist clique or being an individual, I believe I'll "take two and pass so the blunt will last". Well, I guess I'm done rambling. Any and all comments, and criticisms will be more than welcome. Thanks. See you at Caffeine Rave!!! (ha)... Love,

Scott R. St. Hilaire / RPO 2886. PO Box S063 / New Brunswick, NJ. 08903-5063

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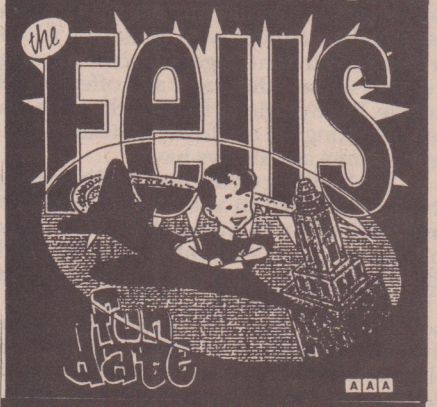

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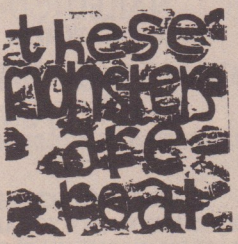

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SINKER

TOUR

MAY

26 **SACRAMENTO, CA** (Guild Theater) w/ Offspring, Jumpstart, Circus Tents, Jigsaw
27 **FRESNO, CA** w/ Exhale, Sharon Tate
28 **EL CENTRO, CA** w/Still Life, Exhale
29 **SAN DIEGO, CA** (Che Cafe) w/ Hoover, Kerosene 454, John Henry West
30 **LOS ANGELES, CA** (Macando) w/ Hoover, Kerosene 454, John Henry West, Exhale, Floodgate
31 **SANTA BARBARA, CA** (Anaconda) w/ Hoover, John Henry West, Exhale

JUNE

01 **DISNEYLAND, CA** w/ Minnie, Mickey
02 **PHOENIX, AZ**
03 **FLAGSTAFF, AZ**
04 **TUSCON, AZ** (Downtown Performance Center)
05 **ALBEQUERQUE, NM** (Wherehouse)
06 **FT. WORTH, TX** w/ Suiciety, Minority
07 **LITTLE ROCK, AK** w/ Chino Horde(?)
08 **MEMPHIS, TN** w/ Assfactor 4, Rights Reserved
09 **TUSCALOOSCA, AL** w/ Assfactor 4, Rights Reserved
10 **MONTGOMERY, AL** (help)
11 **COLUMBIA, SC**
12 **RICHMOND, VA**
13 **WASHINGTON DC**
14 **ANNAPOLIS, MD** (Tonie Joy's Basement)
15 **HARRISBURG, PA** (help)
16 **STATE COLLEGE, PA** (help)
17 **NEW JERSEY** (John Hiltz's Basement) w/ Greyhouse(?)
18 **BRISTOL, CT** w/ Sorry Excuse
19 **NASHUA, NH**
20 **BOSTON, MA** (Middleast)
21 **BUFFALO, NY** (Round Flat Basement)
22 **FINDLAY, OH** (Aries Music Hall)
23 **DETROIT, MI** w/ Current
24 **KALAMAZOO, MI** w/ Current
25 **MADISON, WI** w/ Current
26 **MINNEAPOLIS, MN** (THD House) w/ Current
27 **LINCOLN, NE** (help)
28 **BOULDER, CO** (Wild Astor) w/ Gauge, Small Dog Frenzy, Self-Help Mantra
29 **RAPID CITY, SD**
30 **BOZEMAN, MT** (Filling Station) w/ Turn Key

JULY

01 **OLYMPIA, WA** (help)
02 **SEATTLE, WA** (help)
03 **PORTLAND, OR**
04 **SACAMENTO, CA** (Guild Theater)

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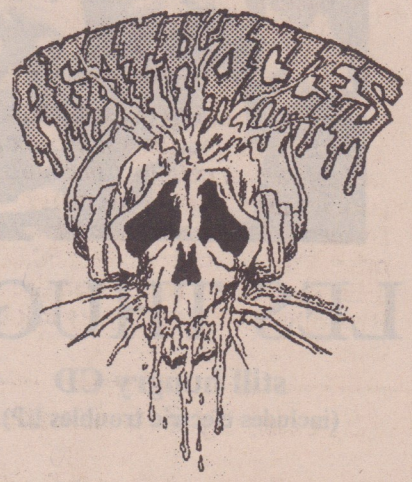

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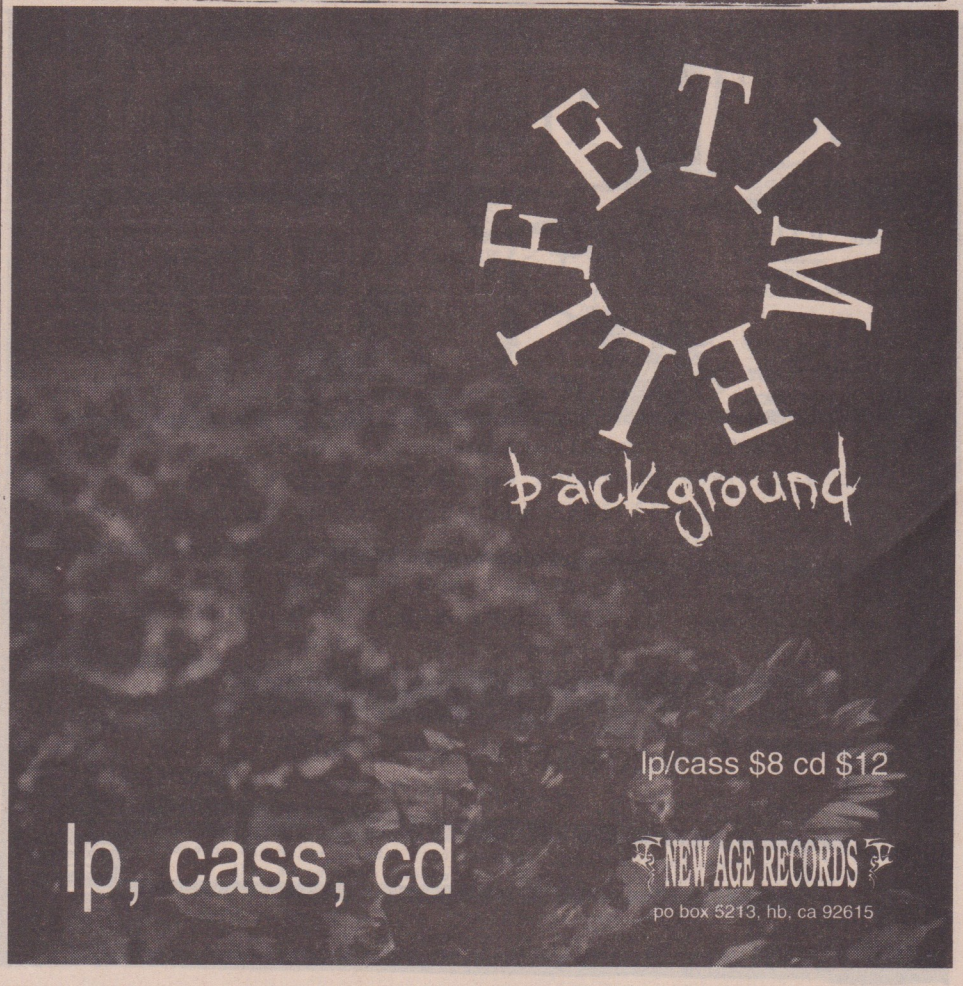

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WHAT'S THE SCOOP?

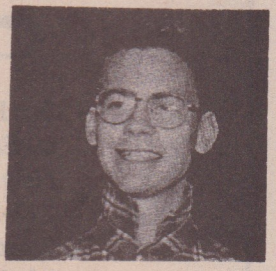
By: Michelle Belacic

This month's question:

WHO'S YOUR PUNK ROCK CRUSH?

Nigel, 17, Benicia

Razzle is my punk rock crush because she's a goddess. She does Sour Mash and she's funny, shiny, she's a good dancer and she can hang a spoon from her nose.



Scott Bradley, 19, Benicia

My punk rock crush is Chrisser Appelcore because he's a golden boy. He's such a great guy...I love him

Kirsta, 19, Richmond

No! Fuck that!.....Fuck that!!!!

Joey Ramone, old as you wanna believe, New York

My punk rock crush is that chick from Shonen Knife. The guitar player, Nichia. She's my punk rock love in life.

John Ryde, 23, East Bay

My punk rock crush is on Forest Love the king of Vantastic...Vantastic with a V.

Lali "perky tits" Donovan, 23, San Francisco

My punk rock crush is on the young man at Gilman tonight who just projectile-vomited onto the shoes of a young straight-edge girl. He's hot, he's sexy, he's in a leather jacket and he's throwing up rice...ooh, baby.

Jesse Blatz, overage, Berkeley

My punk rock crush is on all of Raooul. Even though it's illegal I cannot help myself. I'm driven mad by desire.

Holly, 16, Brentwood

My punk rock crush is on Tall Tim because he lets me throw him on the floor and tie him up and down.

WHATS THE SCOOP?

Walter, 19, Santa Cruz
Godzilla is my punk rock crush...I swear to God (I swear to Elvis). He's pretty, that's why I have a crush on Godzilla.

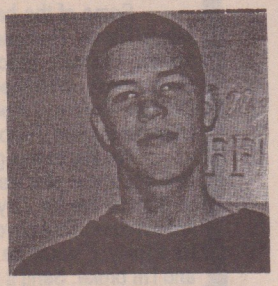
Damian, 17, Santa Cruz
My crush is on Loser, especially John Fox because they're just the most amazing punk band ever. It's not really my crush, he's just my idol. A crush? Well, there's this girl Lynn, but she's kind of a raver, but that's kind of o.k. I mean, I've never met her before, but she looks really cool...

J.P. Fancy Pants, 21, Sacramento
Frankly, I'd like to crush all punks.

Molly, 14, Berkeley
My crush is on Cyrus Kaminski and Jesse Blatz. I have two crushes (I'm fourteen, so I can have crushes).

Forest Love, 20, New Jersey
HIM!!!

Melissa, 15, Gernville
Jesse Blatz because he's totally gorgeous and talented!



Walter, 16, Sebastible
Melissa is my crush. She does a zine, Words Are Juice. You've never heard of it? What kind of scenester are you?

Allana, 18, Occidental
My punk rock crush would have to be on Jesse Blatz and Lynn from Tribe 8.

Amanda, 15, Santa Rosa
My punk rock crush is on Adrianne from Spitboy because she's fucking rad! I can't describe the many ways...She's just complete radness.

Thaddicus, 19, Berkeley
Jean Smith from Mecca Normal...Good music

RADIO ARTICLES

RADIO NUEVO LEON

My name is Fernando Lozano and I've been a supporter of the underground scene for 8 years now. Last August, I asked a local radio station Radio Nuevo Leon, for space to do an underground movement show, as it is forever impossible to find places for expression of our youth.

They gave me a place, and I now have a show that's on Saturdays from 5-6PM called "El Paraiso de Gulliver." We started on November 7. We cover not only our local scene, but also the rest of Mexico and the whole world..

We want to integrate our radio show to your list, and start a network of radio shows from around the world, to exchange bands from our country with those from elsewhere, as well as trying to bring your bands here and our bands there.

EL PARAISO DE GULLIVER

The station is XEQI 1510AM, and we're here for many years to come, so we hope to hear news and information from you soon. Keep supporting the small and honest scenes around the world.

E.P.D..G. c/o Fernando Lozano/ Apdo Postal 1946/ CP 64000 Monterrey, NL/ Mexico

My name is Matt Tennessen and I'm a student DJ at the University of Wisconsin's WLHA 91.5 FM. Since it's college radio and not really funded by the University, as you can guess, it's fairly small and of course, non-profit. Despite the fact that the station prides itself on being "alternative" and not mainstream, they've buried the only Punk/Hardcore show (mine) on Saturday mornings 10am to 1pm, while all the primetime slots have the cliche "alternative" tag playing bands like Morissey and the Ret Hot Chili Peppers. Although my audience may not be large, they are devoted and often call if they hear something new that they like. I play everything from the old Minor Threat, Dead Kennedys, TSOL, Pinhead Gunpowder etc. to newer stuff from al local and not-quite-as-local suff from Inspector 12, Doublespeak, Oxymorons, etc. Basically I'm looking for anything new(er), spoken word, promotional or anything else you'd like heard. Also, any bands out there wanting some radio play (even if it is in Wisconsin) are more than welcome to send anything audible or just send me a list and I'll order from ya. Thanx.

THE ONLY PUNK/HARDCORE SHOW

Matt Tennessen/ 213 Turner-Kronshage/ 1650 Kronshage Dr/ Madison, WI 53706....And after May 13, 1993, will be: Matt Tennessen/ N68 W23867/ Donna Dr/ Sussex, WI 53089.

Howdy! This is Jay Hatefilled from KPFT 90.1 FM Pacifica, in Houston,Tx. I help do a show called "Sweet Nightmares" from 12:00 AM to 5:30 PM Tuesday mornings.It goes out to the whole city of Houston (4th largest population in the U.S.) plus about 40 miles outside the city (lots of small cities and towns in that area). From 12 to 3 we play death metal and grindcore that leans more towards death metal, at 3, we play hardcore, punk, thrash, crust, death, speed(etc)core, straieht-edge, grindcore that leans more towards hardcore, and even a little melodic hardcore.

Some of the bands played are Filthy Christians, Minor Threat, Ramones, Bad Religion, Hates, Freeze, Misfits, Clitboys, Black Flag, Inbred, Accused, Gray Matter, Cringer, Econochrist, Wretched, Scam, M.D.C., Fearless Iranians From Hell, Declino, Outcry, 7 Seconds, Crippled Youth, Ill Repute, Rorschach, Butthole Surfers, Flipper, Hiatus, Destroy, and tons more.

We like to mix great classic stuff with great new stuff, for a kick-ass show, plus we play most all requests (that's how D.R.I. got so high on the list. I try to play more undereround bands than well known ones).So if anyone wants to send me demos, records or cds for airplay, it would be greatly appreciated.I need some new stuff, and I'm broke. Send it to: Jay Hatfield/ 603 Tory Lane/ Conroe, TX 77301.

THE TOP 40

1)Capitolist Casualties
2)Screeching Weasle
3)Infest
4)Dirty Rotten Imbeciles
5)Septic Death
6)Resist
7)L'e'rm
8)Disrupt
9)Stikky
10)Stark Raving Mad
11)Cancerous Growth
12)Sore Throat
13)Citizen's Arrest
14)Dayglo Abortions
15)Doom
16)S.N.O.T.
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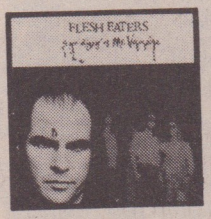

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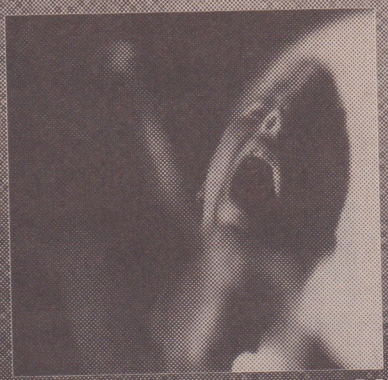

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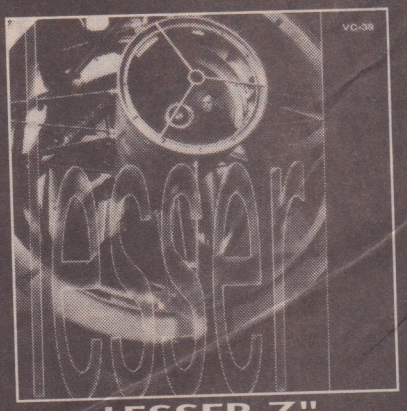

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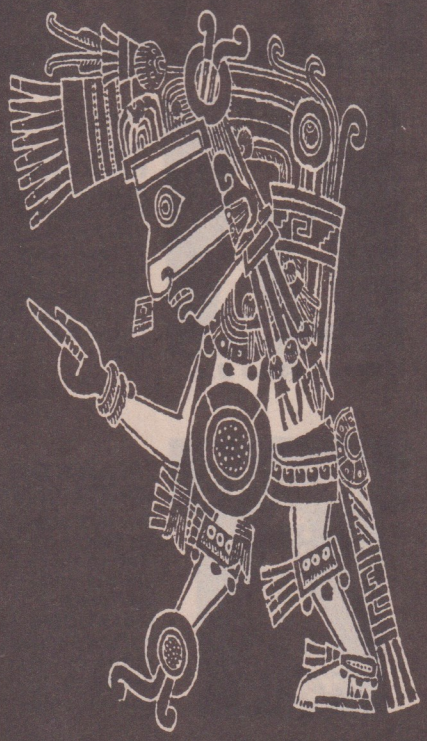

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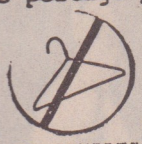

LET CONGRESS HEAR FROM YOU ON THESE SUBJECTS!

end abortion bans

The real battle over abortion in Congress is a few months away, when either chamber gets to the Freedom of Choice Act, which would guarantee a woman's right to abortion should the Supreme Court ever overturn Roe vs. Wade. That debate will largely focus on how much leeway states should have to restrict abortions.

Free Trade...What Are We Trading?

from article by –*Lois Marie Gibbs* Center for Environmental Justice
Everyone's Backyard April, 1993 PO Box 6806, Falls Church VA 22040.

Most people are confused about the North American Free Trade Agreement (NAFTA) but have a gut feeling it's bad. Although NAFTA is very complex, there are several simple concrete and damaging changes which would occur with its implementation. These changes could set this country back, forcing us to wage the same battles we fought years ago.

What changes will occur if NAFTA moves forward as is? Our laws concerning hazardous waste, auto emissions, pesticides and food labelling would likely be weakened or eliminated because they will be seen as "trade barriers." Laws challenged as barriers to trade would go to an international panel that is more concerned with free trade than with guarding against environmental destruction and unsafe chemicals in the food supply.

U.S. companies that are following environmental rules will suffer a competitive disadvantage and be put out of business since companies in Mexico and Canada, having less stringent laws, will have equal access to our markets. Thus, U.S. consumers will be able to purchase less expensive products, but at a cost of damaging the health of workers, families, and the environment where the product was manufactured—all at a cost of U.S. jobs.

Fruits and vegetables imported to the U.S. could contain chemicals such as DDT and Aldrin which have been banned here. NAFTA would require that we comply with less stringent, international food standards, not the stricter standards of the U.S. This could effectively change U.S. standards in order for our growers to be competitive and could mean more chemicals being sprayed in our fields, contaminating our workers and our environment, and exposing unsuspecting consumers to contaminated food products.

To make matters worse, the U.S. would be forced to rescind laws violating NAFTA's rules or use our tax dollars to pay heavy fines. If a U.S. law is ruled as noncompliant with NAFTA's rules or thought to cause economic loss to another NAFTA country, the U.S. would be required to eliminate that law, stop enforcing it against imports or pay damages. So, if we in the U.S. decided to not allow fruit and vegetable imports that contain DDT, we must pay a fine to the country that wants to import the products. We don't want your poisoned products, so we'll pay you for not poisoning us. What a great plan!

Pro NAFTA lobbyists have placed NAFTA on a legislative fast track; we must act now to stop this backwards movement and force President Clinton to negotiate changes in the agreement Bush signed this past December.

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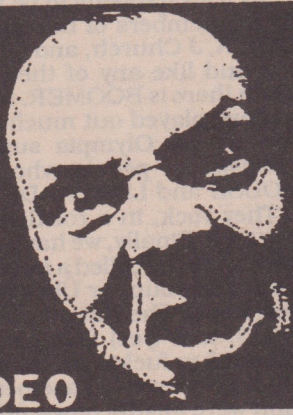

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Olympia, for those of you who do not know, is a medium-sized town about sixty-odd miles south of Seattle, WA. and 100 miles north of Portland, OR. It is the capital of Washington, and boasts a brewery, a liberal arts college, an excellent film society, and a flourishing punk scene. It seems that no one has done an Oly scene report in MRR for some time, so we have taken it upon ourselves to enlighten you.

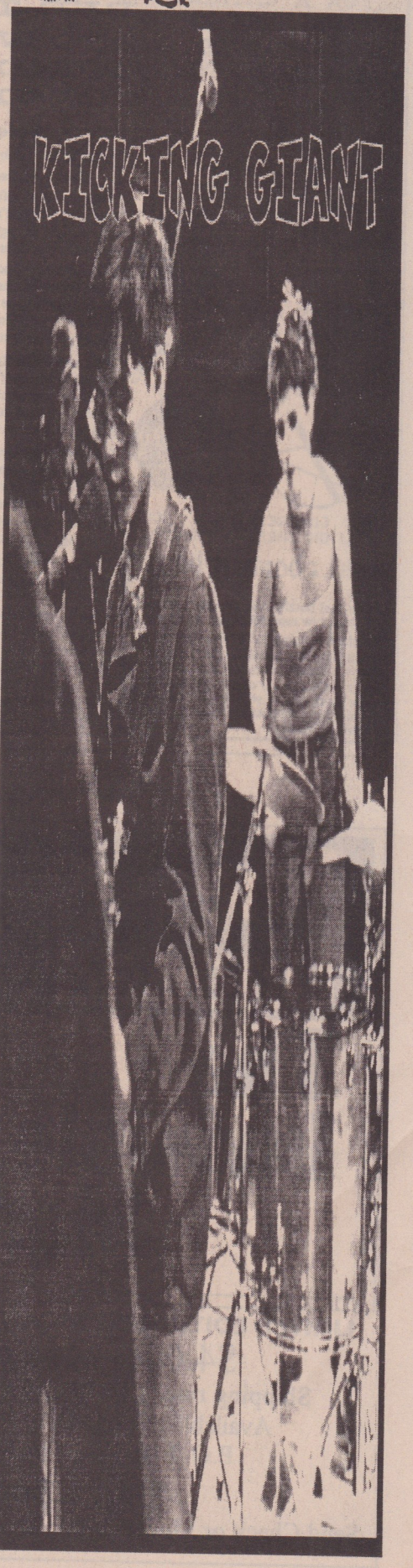
We'll begin with the bands of Olympia, starting with some of the newer ones, some of which have recently sprouted up from the remains of ex-bands or still existent bands. HOREHOUND is a new band who play melodic punk rock and have both male and female alternating vocalists. For those who know of the now broken-up HONEYBUCKET, their drummer is in this band. Also in Oly is PIGSTICK. Not much is known about them (yet), but they have dyed hair! JUNKMAN RAN happens to be made up of many ex-members of bands, including CHOREA, J Church, and GLAD, but do not sound like any of them, so sez Josh. Then there is BOOMER, who don't seem to have played out much in town, but they are an Olympia supergroup which consist of people who were in TREEHOUSE and LEMONADE, among others. They rock, in a rocklike way, if you enjoy rock. Finally, we have YOUNGINNS, who could be called a punk supergroup, or übergroup, or Überpunk, if'n you knew about The Nation of Ulysses, UNWOUND, and (yes) Bumblescrump. They will punk yr fuckin wallet chain off. Recently they played a basement show in Oly and were mighty powerful stuff, if you know what I mean. Touring in March. Ah, the incestuousness of this town.

Next up are the bands which have been around awhile, and deserve a mention. FITZ OF DEPRESSION are arguably the best band in Olympia - straight-on punk rock, and KISS worship. They have a new 7" out on Blatant Records (PO Box 10173/ Olympia, WA 98502). UNWOUND also have a new 7" on Kill Rock Stars (1023 S. Adams #418/ Olympia, WA 98501) called "Kandy Korn Rituals" and I must say that it rules. It was recorded last summer when Brandt was still the drummer. Some say they are one of the finest bands around, but all opinion is subjective, isn't it? Their new drummer, Sara, is also in WITCHY POO, incidentally. They are a new wave band who play...songs. Or something like that. HEAVENS TO BETSY are two Riot Grrrls with great songs and strong feminist lyrics. You can get their tape through K Records (Box 7154/ Olympia, WA 98507). LYNC is a band of poppy, lurching punk (ooh, rock critic lingo, yuk) reminiscent of Pavement. You know. But I like them, they got somethin to say! And KARP are high school-age males who play... uh...what local street mimes dub "a cross between Melvins and a chocolate donut." Yes, they really do have some talent and originality. Get their two-song demo through *Punk in My Vitamins?* fanzine, mentioned later. SOME VELVET SIDEWALK are based in Olympia and are fuckin pumpkin punk. I love to see Al walking about with his little newborn daughter. They are also available on K Records. Their drummer is all-around rad, too.

Some bands who have relocated to our fine town from other places (that we know of) are GODHEAD SILO, KICKING GIANT, and THE RICKETTS. GODHEAD SILO are from Fargo, ND. They are two boys on a bass and drums and are very loud, very liquidlike, and very insane. Yay. I guess they are making a demo very very soon. KICKING GIANT are sorta from New York and are a boy and a girl. Some might describe them as a "Secret slumber party cupcake mandible fuck" band. More than competent minilmalism, K, etc. Finally, THE RICKETTS are straightforward, snotty punx from Bainbridge Island, WA. They have a self-released 7" entitled "McShit." Yum yum! But I don't have the address on me, so... suffer!

The following four bands would be all of the "joke" bands which Quitty (Arcata guy formerly of Brent's TV and HONEYBUCKET) is involved in. Firstly we have BASTARD BITCH, with Quitty ("Slendor"), Brandt ("Angar"), and Maia ("Sinholm"). Vikings. Metal. Albinos. Then we have SURE (please pronounce with elongated Brooklyn accent), with Quitty and Beaver playing songs which were mostly made up on the Unwound tour last Spring. They only play at parties with one guitar. I don't hafta talk to you, jerky. The WILD DONUT LORDS include Quitty and Brent, and they apparently play "punkabilly." At last, we have DEMASCULATE, ahem... "intense, extra-crusty fagcore band from hell. Fucks you up (the ass!!)." Josh wrote that.

On to the fanzines! "My favorite part." -Jane. We begin with Josh's production of *And Now, I Devour You! (Yum Yum!)*. You should buy it because it is 100% chock full of wholesome family entertainment. And pictures of men boinking each other. Send two 29¢ stamps to: 600 SE 13th #1./ Olympia, WA 98501. *Burning Farm* is Jane's fanzine. It usually includes lots of stories, nonsense, maybe a little band info, travel adventures, girl stuff, and a few bits of political dogma (but nothing of the ultra-PC nature, I don't think). Hopefully a new issue will be out by the time you read this. It costs one dollar and two stamps, appropriated to: TESC J-208/ Olympia, WA 98505. And no poetry at all



in issue #4. *Joe Preston's Legs a.k.a. Germ of Youth* is written by Justin, a member of Unwound, incidentally. There's four issues available, all are splendid. #2 has a Joe Preston (ex-Melvins) interview which is very good, and #3 has a KARP interview. Almost everything about this zine is great, except you may need a magnifying lens to read some of it (worth it). Send two stamps (?) to: 516 N. Eastside St./ Olympia, WA 98506. *Punk in My Vitamins?* is edited by Vern, a member of Unwound, incidentally. Issue #2 just came out, and I must say that it is very, very impressive for a second issue, and for a boy who claims he can't write. There's a "N.O.U. interview," and lots of stuff about coffee, smoking, and donuts. Too bad so much of this fine writing is uncredited. Perhaps you will be able to tell who it is if you are in the know, or something. Get it. $1.50 ppd (with KARP tape!) from: 120 State Ave. NE #41/ Olympia, WA. 98501-8212. *Don't Be Afraid* #1 had some gender politics and lotsa band interviews. But #2 will be out soon and Mike says it will be lots better. Send a coupla stamps to: 5720 S. Crow Haven Rd/ Langley, WA 98260. Oh, and he'll also know about the Ricketts 7". *Pinto* is a brand-new periodical coming out of Olympia in large quantities, with more literature than just band stuff (no bad, pretentious poetry, hopefully). We don't have an address yet, so just look out for it. Then we have *Hungaro*, M. Elvin's wonderful fanzine of travels to Mexico, philosophy, insomnia, and coffee. Trust me, it is well worth it. Send $1 and 2 stamps to: the same address as *Punk in My Vitamins?* Finally there's Dante's zine, which is called *The Joyful Participation in the Sorrows of the World.* There's lots of interesting material about the Philippines, human rights, bands, and crushes. Send 2 stamps to: TESC F-307/ Olympia, WA 98505. *Hessian Obsession* is Quitty's. It is about heshers, primarily, with the tongue firmly affixed within the cheek. Highly recommended. One dollar ppd. from 115 N. Eastside St/ Olympia, WA 98506.

Do you notice the theme of coffee, my dear reader? You will.

Now it is time to talk a little more about life here in Olympia. It's a smallish town, meaning that news travels orally, and the scene is also small and quite stratfied, providing for the usual amount of backbiting and gossip. How joyful, I say! So...you wake up in the morning or afternoon, depending on if you are in college or have a job, wander down to the Smithfield Café on 4th Ave for coffee, unless you'd rather make your own. We like *coffee.* If it is winter, the sky will usually be cloudy. Ah, well. Summertime is sunny and hot and beautiful, tho. Have a hummus burrito. For records (vinyl), go two doors down from the Smithfield to Positively Fourth Street Records, for all your punk needs. They got it all, including fanzines and t-shirts, and a mean kitty, too. If you are some funny-lookin punker, you may be verbally assaulted out of a passing truck full o' redneck fuckheads from Tumwater, but passers-by will usually either pretend they don't see you or try to convert you to Jesus. Also don't forget to go to Yardbirds for all your Boy Scout and sandpaper needs. This place has everything, but I warn you, this is one place where you might as well not bother shoplifting, 'cos the security is demonic. And the rats in the cages are sickly beasts. For food, eat at the open-all-the-time Ribeye (I call it a white trash compactor) or King Solomon's (til 2 am), which is closer to the downtown area. If you happen to be a witch, shop liberally at Five Corners, where the pagans meet and curse christians. Hee hee! As far as punk show venues, the Northshore Surf Club and the Un-Cola Co-op both were shut down by The Man within the last year, so all we have left besides basement parties are the Capitol Theatre and the fourth floor of the college library. With the two of the three all-ages clubs shut down, you'd think the scene would suffer greatly, but no! I guess the ownership of the Surf Club is changing hands *yet again*, but this time some scumbag wants to turn it into a bar. Fuck that. It will fail as those before it have; this is an all-ages town.

For those of you who like to wander outside of downtown, there is the Evergreen State College up past the west side. You may eat vegetarian and vegan food at the Corner Café, it is pretty good and affordable, with quite satisfying portions. Sometimes bands play, but mostly they are the "college rock" type or funk (same thing). The most well-known punk

(or "grunge") bands that have played somewhere on campus have been Fugazi, NIRVANA, and Green Day, who played in modular housing. But nothing special has happened in a while. Please tour here, we luv punk. And now...I sign off! - Joshua "Blood Boy" Ploeg...Look! We didn't even mention Calvin once! Oops.- Jane...Thanx for photos - Mike.

It's been a long time since I wrote my last scene report for MRR. A lot of things have been happening here, but not that much in the music scene.

KRITICKA SITUACE is the last really cool HC band from the old times, which stayed good, creative and still develops. They just finished recording their first album which should be out around the end of April. These are the boys, who brought bands like Nomeansno, Fugazi, Alice Donut, Shelter and many others from US, Canada and all Europe to Czechoslovakia. Their shows are always made to be cheap, but have good sound and conditions for bands at the same time. You can contact them through Rob: 02 - 3111370, or Simon: 02 - 3559334.

AVERZE and BEZ MILOSTI, two young bands, are going to make a split demo tape. Both bands have good lyrics about social problems, animal rights, anarchism, but I think both singers should try to sing more understandably. And again both bands need to practice a lot.

LOLLI POP are not members of the typical HC/punk scene. Their music is more underground, similar to death metal, but still very punk. They are a really heavy, heavy band. Their lyrics are not that concrete—more mystical, talking about relationships, people to people, people to nature. Their newest program is called *The World In Reconstruction*. After a tour in Holland I'm preparing a European tour for LOLLI POP now.

Also THE THREE, an experimental band from Tabor, was touring Holland, now we are preparing for a tour in Switzerland and Italy. Both bands have demo tapes out and are planning new recordings in the near future. You can contact them through myself.

That seems to be all I wanted to say about the music scene. All the bands working under major labels are lost now, because that fashion of punk rock is over, so they have no support anymore. That's how it goes. But one more LP is out on an independent label, E!E. They play typical '77 punk rock, maybe too simple. It's not my taste, but live they're really catchy.

The political/economical situation in Czechoslovakia is getting really dangerous, the country has definitely split up. Two political parties decided to split, so we split. Nobody cares that only 30% of the people voted for them. During the elections one of these parties had stated that they planned to keep the country together. But there are signs that the splitting up of Czechoslovakia was already decided before the elections. Nobody wants to fight, everybody hopes that the process will not be violent, but people are scared anyway, fearing what the future will bring.

So, let's go further. New phenomenons are appearing. The most terrible one - childrens' criminality. 13-15-17 year old murderers, drug addicts and prostitutes. I do not want to speak about concrete examples, it makes no sense, but I'm trying to find out more about where this is coming from. Death and brutality are becoming a normal part of everyday life. Children are losing their values. The life of living beings; human or animal, has no value for many of them. TV brainwashing, press lies, political propaganda, these are the teachers, turning people into freaks.

There are other things we didn't know about until now. Homelessness, unemployment, classism, these are problems we have never dealt with before. Now we are faced with these problems and the society has no systems, no protection to find solutions. That produces real social chaos because nobody knows who will be the next victim, so people fight. They fight to protect themselves and their family, with no respect for others. A typical situation - no jobs, no flats, higher prices (especially for train tickets) classism is getting stronger, racism has become a serious problem, environmental issues are ignored. Laws are unfinished and many individuals and organizations have abused this fact with schemes for money, houses, and property.

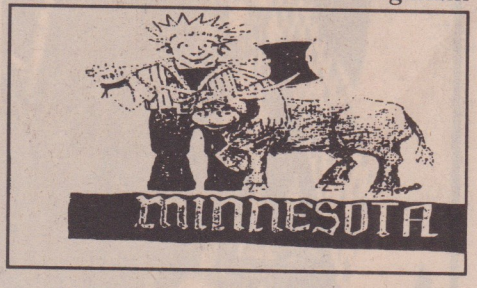
Police brutality had its celebration in October 11th in Pardubice, Czechoslovakia. An anti-horse racing demonstration was attacked by police after 300 activists tried to occupy the stadium. Many of them were taken to the forest in a cop bus and beaten, some were hunted in the forest by police on horseback. After that, the demonstrators made a human chain around the road, but this chain was attacked again in an even more brutal way. People were beaten again and hunted by policemen on horses with dogs; it was a real horror. The next few days we made a secret commission which collected over 50 signatures of people who got hurt, photos and other documents and we gave this material to the directors of responsible institutions and to the minister of police. This started a process against the police. The minister said that the result of the process will be "large personnel changes in the Czech police structure". And I must say, this is really happening. Already seven high officers lost their jobs and the process is still continuing.

Animal rights/environmental movements are getting more active, more organized and stronger. In October 1992 the Animal S.O.S. Foundation was founded, which will serve as an umbrella organization, contact and information center. Contacts, materials, and any kind of help, or assistance is needed and appreciated. Write to Animal S.O.S. Foundation/ Kafkova 9/ 160 00 Praha 6/ CSFR.

The only thing really missing here is a feminist movement, women's activity, or something. If any active woman, or girl reads this, write to me about your organization, experiences, about shelters for children, or abused women, telephone help lines, about Act Up and AIDS prevention, stuff like that. I'll translate and publicize such materials and let's hope it will find some reaction.

In the end I'd like to ask you for support. The Black Hand Foundation has been granted an old school in which to make a Cultural/Social Center. First we have to renovate the building. After the renovation the Center will be used to promote alternative culture, animal rights/environmental issues, a vegan restaurant, educational programs, a walk-in clinic for drug abusers, humanitarian movements and social help. These are great goals, but it's a huge job and we need your help. During the last weekend of April '93 we're organizing a benefit for the Black Hand Center. Bands all around the world will play a benefit concert and the money will be used for renovation of the concert hall in the Centre. If you'd like to join this action and you received no material about it until now, let us know. Any other ideas of teamwork, or assistance will be appreciated. The address is: Black Hand/ Kafkova 9/ Praha 6/ 160 00/ CSFR.

Well, I'm almost finished. The last thing I want to say is, that the Center I spoke about was already attacked by some idiot. We do not know who it was, but one night all the archives of my agency were stolen, all the materials I have been collecting during the seven years I have been involved in the scene. I was ready to cry. So, folks, if you've been in contact with me and you want to stay in touch, write me again. I do not have your address anymore. I'm sorry to all the people, who wrote to me last time and I didn't answer, but write again, please. You can write to me at the address of the Black Hand. Petr Bergmann



OK, I'm bored, I got the Screeching Weasel CD on "repeat", I'm ready to do

the scene report. There hasn't been one from this dump for quite some time so my lazy ass will have to do it-if I missed your band,'zine,or whatever, you can do the next god damn report-anyways,here it goes....

Bands: First I'll plug my band, DINK. We're kind of sloppy, power poppy, punky, drunken, obnoxious core. We play out quite a bit & will probably offend your stupid P.C. ass. Speaking of offensive (looking) bands, THE QUINCY PUNX are a great band who rock out hard to a kinda Fear/Germs type groove & have released a 7" on THD records that has won them rave reviews from Jeff Bale & Tim Yo alike, among other people-check 'em out.

DESTROY! are still around & if you're not familiar with their crustyultrafast sound get their new 7" "Burn This Racist System Down" on (what else) Profane Existence. Good at what they do even if Felix Von Havoc is a twit. (But a good guy.)

DOGFIGHT are a cool 4 piece-drums, 2 bass', & a sax-pretty cool & will make you shake your booty. You can hear them on the *In The Spirit Of Total Resistance* comp.

I think MISERY are still around but I'm not sure. Crusty.

SCOOBY DON'T are one of the best things to happen in a while. Great catchy punk rock songs with choruses that make you want to jump around like an idiot screaming the words. They have a 7" coming out any day now, so don't be dumber than you look...get it.

RUBBLE are a new band that will be ready to play out soon. I'm not sure what they sound like but they got the old bass player for the Porcelain Boys so you will want to avoid them. Just kidding, from the descriptions I've been getting they should be cool. Oh yeah, they can't hold their coffee very well either, especialy Sloan.

PILTDOWN are another new band, I saw their first show & they are hella cool- kinda grungy (not in a Seattle way), kinda mid-to fast tempo punk rock n roll. Bonus! they have Dr. Funky on guitar so you know they rock.

PISSED are all Profane Existence people-they are fast, noise, "grunt grunt" punk-I guess they are probably pretty political.

THE VILE BABIES are a band of annoying motherfuckers, in other words-cool, in your face, piss off, old school. Can you say 'fuck you'?

THE KUNG FOOLS are a band I missed on New Years Eve (their debut & to this day, only gig, I believe) & I'm still kicking myself. They cover "Bad Street USA" & if you don't know what that is, you need to have Michael "P.S." Hayes teach you the error of your ways.

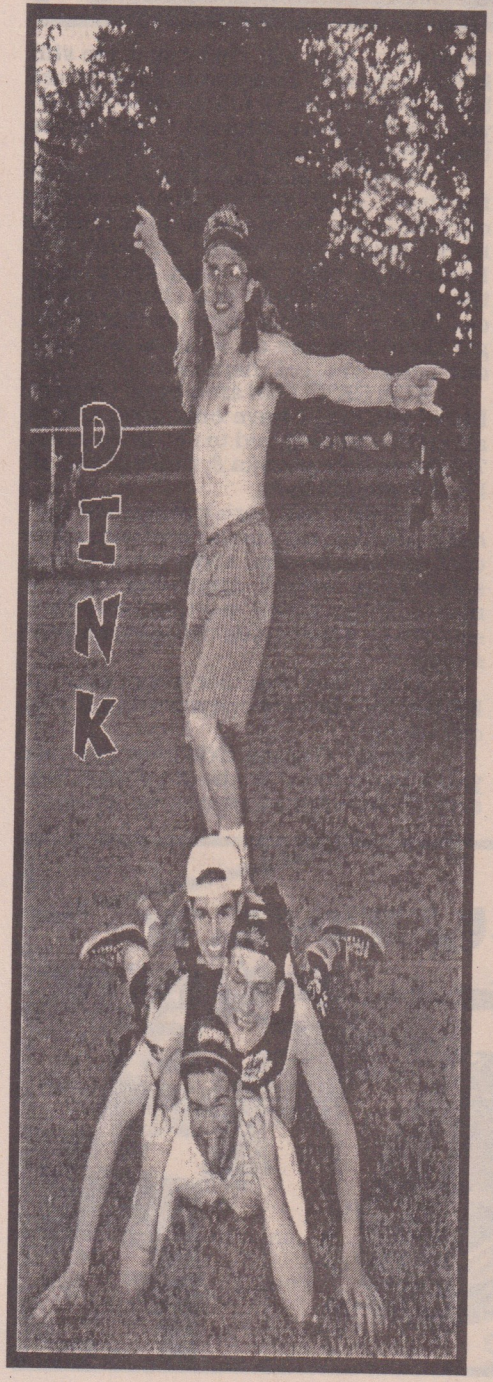
SMUT are getting better & better all the time. I'm pretty sure they're coming out with a new 7" on Lori from the Babes in Toyland's new label, Spanish Fly Records. In case you don't know what these girls are about you should check out their 7" "Wall Of Hate" on Profane or get their new one as soon as it comes out-better yet, get them both.

TEN CENT FUN are a band I havent heard yet, but I have only good things about them being told to me. (follow that ?) I guess they are ska & that's about all I know about them.

CONSPIRACY are losers. Just kidding. Anyway, they are a band with some cool melodic breaks, some metal riffs & solos & an overall aggressive form of music. Every time I see this band they seem to be better (plus they cover a Fear song!)

O.K., last but not least are the REJECTS. They are one word-Punk. Any questions?

Zines: *Profane Existence* I'm sure you know what it is about politics, "anarchy", self-righteousness, more "anar-



chy", & even fashion tips for all people who don't want to be caught wearing cloths that ain't "punk" or P.C. .Yeah, smash the state, dude.

OK, now that that is out of my system, I'll tell ya about the best zine in the world: *Rustbelt*. Don't make me tell ya about it, just get it! Music & show reviews, comix, interviews, rants-n-raves, go get it, fool.

Another Pair O Shoes is a cool zine about different stuff & has lots of interviews with people. I hear that J, the guy who does it, is moving. Thats too bad, it's a loss for our wonderful little scene- anyway, pick this up if you see it.

Lard Gore, does it exist anymore? I dunno. I havent seen *Cyber Vision* for some time. If they stopped, they should start again 'cause it was hella cool.

Hooked On Junk is a cool new zine about punk rock stuff, get it, it's cool.

Record Stores: Garage D'or--the best above the rest!!!!! Good indie/punk selection and used LPs, CDs & cassettes. When in Garage D'or talk about wrestling, send someone next door for coffee, and be on the look out for members of Soul Asylum, Grant Hart, & Bob Stinson.

Oarfolkjokeopus has a ton of 7"ers. Pretty good selection, & used stuff as well.

Road Runner is newly expanded- yeah! It's about time!! Almost as cool as Garage D'or but it's a little out of the way.

Northern Lights has an OK general selection & some cool punk stuff.

Misc. Stuff: New Rainbow, right around the corner from Garage D'or- it has doughnuts & Vietnamese food- what a fuckin killer combo just go and sit there and think "Why?"

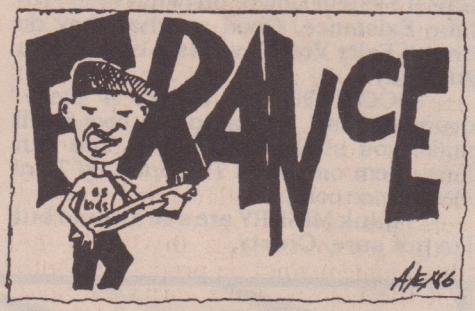
Lizard Lounge has shows once a month & they are cool cool cool!! Beer, punk bands, what else is there? *The* place to see bands in Mpls.!

Speedboat Gallery is the only reason to St Paul. Look at art or drink coffee in Motor Oil . Cheap, good coffee. Neato. By the way, did I mention that they also happen to do shows in the basement? Great place.

The Whole has some cool shows. It's a basement in a building on UofM campus & is generally pretty groovy.

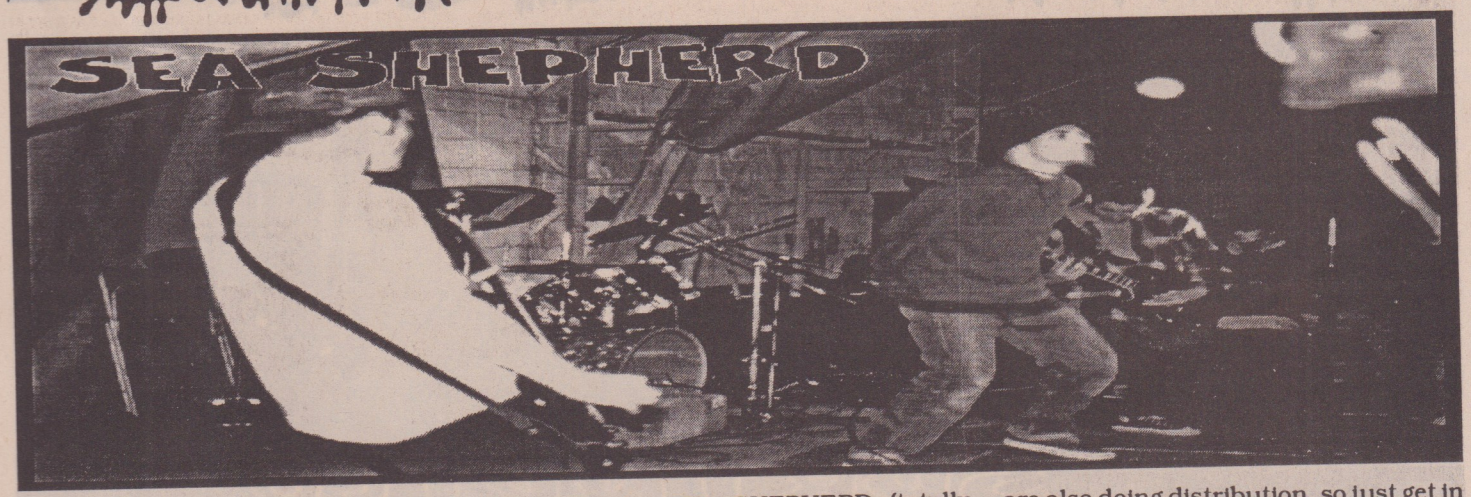
GOSSIP Will Mike from THE QUINCY PUNX quit the band to move to Hollywood to continue his acting career? Is SKINNY FLYSWATER gonna get back together? Did ELFTENBERRY break up? Is FELIX VON HAVOC giving punk rock lessons to fledgling scenesters? A QUINCY PUNX/DINK split 7" on the way ? Did the East Bay band PRODUCT steal the name from the boys in RUBBLE? Will Dr. Funky ever pay me for my amp? Will the LIZARD LOUNGE have to expand? Is there a massive feud going on in the two big labels, Profane Existence vs THD, that is resulting in bloodshed everywhere? And if so, where does Mark, who plays for DESTROY yet lives at THD HOUSE, fit in? Why does Mike from SCOOBY DON'T drink that fowl ass pop that he is seen nowhere without?

Bill, Dink/ 2621 2nd Ave S #3/ Mpls MN 55408/ (612)8716055



Hi there. My name's Christophe and here comes a short scene report from France Before you complain about it, I know that I did not mention all the people involved in the punk/hc community around here. I've just tried to compile all the information I had without any pretension. People that I did not name are totally encoraged to get in touch with me (address at the end of this). Let's communicate, ok?

Well. I'm not living so far from Paris, so maybe I should start all this with some presentations of that city. I think the first thing to say about it is that people around here are pretty pretentious and convinced that they're living in the most important place in France (if not the only one). Of course, like any big city. Paris offers some great cultural



under-structures... but to tell you the truth, I think it's a pretty sullen place. Anyway. I would be really happy to help anyone that would like to get more information about cheap places to stay and eat, cool hangouts, or anything else in Paris. Just write me and I promise I will answer, ok?

Speaking of hardcore, Paris and its area are pretty dry. We have occasionally some expensive gigs with door prices ranging from 50FF ($9) to 100FF ($18) and the bands that play there are generally NY-macho-violent-racist bands like Cro-Mags, Biohazard, Sick Of It All or big pseudo hardcore rockstars bands like Bad Religion, D.R.I., Corrosion Of Conformity, Prong...

Anyway, right now I can say that we have some really active places around there. Generally, it's a little group of people who have created that dynamic in a particular place. Bands have started to form because of those new opportunities to play and zines have started up then. This is totally great and innovating. Of course, we still have a huge proportion of people coming to this kind of concert just to get drunk and start up some riots, but that's not very serious (by the way, don't you think it's alarming that hardcore gigs are generally financed here with beer sales? Does this mean that this music cannot be propagated without the help of some corporate booze makers? Well... I was just thinking... Sorry! ! !).

Orleans (about 100 miles south from Paris) is probably the more inspiring place in France, but there's a lot of other cool places like Lyon (south), Poitiers, Lumigny (in the suburbs of Paris but with a really cool attitude),...

Now, it's up to each of us to support all these local actions, communicate each with others, extend what is already existing and help create more and more alternatives to music sellers and businessmen. Let all our efforts make France a viable place for punk/hardcore!!!

Ok. I've tried to compile below all the bands, labels, distros and gig organizers that I've heard of. I know this kind of listing is not particulary entertaining, but at least is it informative. So, here we go...

Bands: SEA SHEPHERD (totally great political crusty-core. c/o Guillaume Caoussin/ 16 rue des Neuf Arpents/ 45380 La Chapelle Saint Mesmin/ France); SIX FEET OVER (very cool hardcore, they have already one 7" on Panx Rec. and will have several songs on a comp done by Profane Existence. c/o Stephane Curmary/ 7 rue P. Schodduyn/ 59240 Dunkerque/ France); VANILLA (totally amazing stuff. c/o Yann Maisonneuve/ 1 villa Bergerac/ 94220 Charenton/ France); UNDONE (very cool band. political, positive, powerful. c/o Stephane Brochier/ Quai de la tour/ Bat. H2/ 75200 Mantes-la-Jolie/ France); IVICH (great stuff too. sing in French. c/o Eric Mirguet/ 4 avenue John F. Kennedy/ 94410 5aint Maurice/ France); RABIA (powerful punk/hc with lyrics in Spanish I think. I don't know their contact but you can write c/o Michel Rose/ 65 Faubourg Bannier/ 45000 Orleans/ France) JUDGE AK47 (I'm not sure they're still together. 39 rue Jean Raynal/ 91390 Morsang Sur Orge/ France); FINGER PRINT (which is actually my own band. a 7" EP will be out in April. Look for my address at the end of this); CONSTANT SUMMER (a demo tape is available. c/o Manu Othelet/ 48 rue Jean Jaures/ 59610 Fourmies/ France); D.S.B. (5bis rue Francesco Ferrer/ 78800 Houilles/ France); CONDENSE (c/o Maie Perraud/ 41 rue des tables claudiennes/ 69005 Lyon/ France) BUBBLE BEER (c/o Stephane Bonin/ 107 rue Auguste Chevalier/ 37000 Tours/ France).

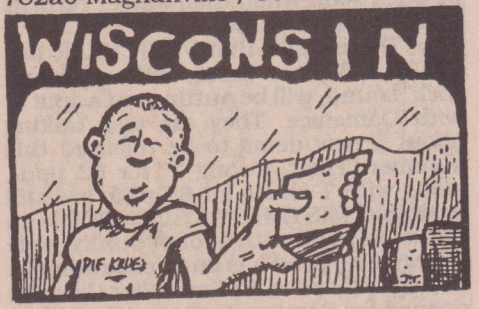
Labels: Panx Records (one of the first truly DIY labels in France. B.P. 5058/ 31033 Toulouse Cedex/ France); Obstintation Records (totally cool DIY label run by great people. c/o Phil/ 14 rue de la concorde/ 45000 Orleans/ France); Urban Alert (B.P. 21/ 93340 Le Raincy Cedex/ France); Bad Cards Records (B.P. 6/ 59271 Viesly/ France); Stonehenge Records (my own label, contact somewhere below); Uncontrolled Records (125 rue des Remparts/ 24000 Perigueux/ France); Inner Rage Records (c/o Jean-Marc Dablin/ 5 rue A. Fleming/ 95460 Ezanville/. France); The Crab Song (B.P. 77/ 75623 Paris Cedex 13/ France).

Distros: (most of the labels above are also doing distribution, so just get in touch with them ok?). Colombu Waz Here (c/o Philippe Klur/ 14 cite Aquitaine/ 59222 Bousies/ France)

Gig organizers: Phoque'em (c/o Michel Rose/ 65 Faubourg Bannier/ 45000 Orleans/ France); Sily Hornets (c/o Maie Perraud 41 rue des tables claudiennes/ 69005 Lyon/ France); Eric Mirguet (4 avenue John F. Kennedy/ 94410 Saint Maurice/ France) ; Philippe Klur (14 cite aquitaine/ 59222 Bousies/ France).

Zines: *So What?* (c/o Jean-Christophe Tabuy/ 9 rue de la Douzilliere/ "Le Trident"/ 37300 Joue-les-Tours/ France); *Wolfpack* (straight edge. zine. c/o Emmanuel Bichindaritz/ Res. Panorama/ 'Bat. Mondarrain/ 19 avenue du 8 mai 1945/ 64100 Bayonne/ France).

I hope it was not too boring!!! Anyone should feel free to write me at the following address:
Christophe Mora/ 21 rue des Brosses/ 782a0 Magnanville / France



Hey there cats, this is Charity and Jason here to talk about a Wisconsin scene that emerges from the depths of snow, cows, and paper mills. Pro- bably not too many of you have heard about Green Bay and the Fox cities. There are quite a few bands from this area, the only problem is that it's difficult to keep shows consistant in one place.

Bands: A relatively new 3-piece band is Jason's band, ACORN BRIDGE. They have a heavy Jawbreaker influence and include ex-members of Hobbledehoy, Smartboys, and Grossrama. They just released a 3 song demo for $2 ppd., available through Trouser Cough or Erosion Records.

CRAYON BLACK, from Oshkosh,

released a demo awhile back with a grungy/Amrep sound. Rumor has it that they are currently working on a record deal. Another band from the home of Chief Oshkosh is GROSSRAMA. They are your typical winding, alien rock'n'roll band. The guys recently put out a tape, *Keep Your Eyes to the Skies*, available on Erosion Records for $5 ppd. They'll be having a new line up soon, so check it out! Veteran, Oshkosh punk outfit, MORAL DISGUST are back at it! They've been playing shows around the state and have released a 3 song 7" on Erosion Records for $3 ppd. Their brand of gloomy, pounding punk rock is enjoyed by all. A younger Oshkosh band is TOTAL FRUSTRATION. They have an early '80's H.C sound reminicent of the F.U.'s, Artificial Peace, etc. The tape which was recorded last summer has yet to be released. They've been in limbo, but will be back soon when their singer returns from New Hampshire.

There's talk that VESICULAR BASALT, a 3-piece band, with a "monk rock" sound, will be putting out a split 7" with Gameface. They are also talking about a new demo to be released this summer. Their 4 song 7" for $3 ppd., along with T-shirts for $7 ppd. are still available. MISTER BILL'S TEMPER is an Appleton band with a lot of punky-style energy. The band has an intense amount of stage presence. In November the guys opened for Samiam in Green Bay. They also have a tape out, *I was Robbed....* There are few left, but the remaining are available for $5 ppd. So write 'em and check it out! Also from Appleton is THIN RED LINE. They just put out a demo in which they release their quirky, melodic/punk sound on. It sells for $5 ppd. TRL unfortunetly lost their lead singer whom they recorded the tape with, but as far as they know have someone new lined up.

Longtime Mantitowacians, WISCONSINTRATION CAMP are still at it. They have an early '80's O.C. style. They rarely play out, but rock when they do! THE CROOKS, also from Manitowac, have an angry hardcore style that frightens even the strongest. Their 5 song tape, which is $5 ppd., is great, but hardly does them justice compared to their live shows! The bass player from THE CROOKS is also in another band called STAND OFF. He describes them as "a punk rock, absolutely no metal band! They were supposed to open for D.R.I. in Febuary, but D.R.I. never showed up! STAND OFF also will be releasing a tape soon.

HERCULES FETAL JACK is another local band that calls themselves "Wisconsin psycho farm-core" punk. The intense hardcore is sung by a female vocalist who can really rip out the tunes! HFJ has a live tape out for $2 ppd.

The LOST TOOTHBRUSHES and REBELWALTZ came out with a split cd together in January, it sells for $10 ppd. REBELWALTZ, a hardedge, power-pop band, has quite a few releases to date available through Erosion Records.

Green Bay, where most of the area shows are, also generates a few bands. COVENT GARDEN is one of them. They are a melodic/H.C. band that can really get a crowd going. They released a demo tape this winter, which is available through Adverse Records. Also with a tape release on Adverse Records is VACUUM SCAM, who have a style like that of Big Drill Car. INNER CITY SASQUATCH is another Green Bay band, that has an early Soul Asylum style. They are currently working on a project with Erosion Records.

Last but not least is BORIS THE SPRINKLER. They are a 4-piece set that rips out a Ramonesy pop/punk sound. The band is not only musically great, but their stage show; lead by singer Rev. Norb from Depo Provera and Suburban Mutalation, is incredible. Not one of their shows is the same, and they also do fun and different covers everytime. They released a tape during the fall which includes a song by the Tyrants; an early '80's Green Bay band led by Bart Starr's son Brett. Trouser cough just put out the "She's Got A Lighter" 7", which is $3 ppd. it's great!

The majority of the bands in this area record at a place called Garage in the Sky. The recordings always are of great quality and are mixed with a touch of magic. Write for more info. on recording and stuff!

And now for the **zines!** *Gator Farm* is Jason's zine. It has a lot of goofy styled humor and has band interviews ranging from Wisconsin to California to wherever! Jason will soon be working on the second issue which will include a comp tape of numerous bands and many different silly sounds and surprises! The zine will be $3 ppd. So write Gator Farm and reserve your copy!

Hopscotch is another great zine from Appleton. Writers include the Editor, Allyson along with band members of VESICULAR BASALT and MISTER BILL'S TEMPER. The zine with its band interviews, candy reviews, and Perkin's menu wordsearch, is a blast to read! You can get a copy by sending $1 ppd.

If You Have Scene What We Have Zine is a cool zine that has alot of interviews, and reviews of bands from this area, not from this area, big bands, little bands, short bands, tall bands you name it, they do it! This zine is $1 ppd.

If you are into underground/cult/gore flicks *Trash'o'Rama* is the zine for you! It's a wild zine that also has music reviews, and interviews with underground script writers. It sells for $1 ppd.

A cool zine with a real D.I.Y. spirit is *Slug Vomit*. It's packed with interviews, local news, reviews and goofy comics. You can get a copy for $1 ppd.

As for **Distribution** Trouser Cough is the only one in the area. They just put out the BORIS THE SPRINKLER 7" which is the first of many more to come! They sell records and tapes at area shows of local and not-so-local bands. The guys are willing to trade records and do shows as well.

Get in touch with them if you have any questions about this area, bands, records, shows, or this article. Thanx for the interest in our scene!
Charity and Jason.

Band & Distro. Addresses: ACORN BRIDGE/ Trouser Cough or Erosion Records address; CRAYON BLACK/ 819 Heritage Trail/ Oshkosh, WI 54901; GROSSRAMA and REBELWALTZ/ 315

S. Matthew St./ Kimberly, WI 54136; MORAL DISGUST/ Sal (608) 251-0755; VESICULAR BASALT/ 925 Ridgeview Dr./ Appleton, WI 54914; MISTER BILL'S TEMPER/ 101 E. Mitchell Apt. 6/ Appleton, WI 54915; THIN RED LINE/ P.O. Box 7051/ Appleton, WI 54914; THE CROOKS & STANDOFF/ 1309 S. 21st St./ Manitowac, WI 54220; HERCULES FETAL JACK/ 116 W. 19th Ave./ Oshkosh, WI 54901; LOST TOOTHBRUSHES/ 1119 Cherry St./ Oshkosh, WI 54901; COVENT GARDEN and VACUUM SCAM/ c/o Adverse Records/ 702 Pine St./ Green Bay, WI 54301; INNER CITY SASQUATCH/ 709 S. Northwood Apt. A/ Green Bay, WI 54304; BORIS THE SPRINKLER/ P.O. Box 1173/ Green Bay, WI 54305; Trouser Cough (Distro.)/ 2117 Sherri Lyn Ct. Apt. E/ Appleton, WI 54914/ Shawn (414) 954-7573; Erosion Records/ 314 N. 8th St./ Manitowac, WI 54220; Garage in the Sky/ c/o Mainstreet Music/ 416 N. Main St./ Oshkosh, WI 54901.

Zine Addresses: Hopscotch/ 1420 Riverdale Dr./ Appleton, WI 54914; Gator Farm/ 800 Crooks Ave./ Kaukauna, WI 54130; If You Have Scene What We Have Zine/P.O. Box 12741/Green Bay WI 54307; Trash'O'Rama/ 2124 Hawthorne Hts./ DePere, WI 54115; Slug Vomit/ 1617 Coronation Ct./ Green Bay, WI 54303.

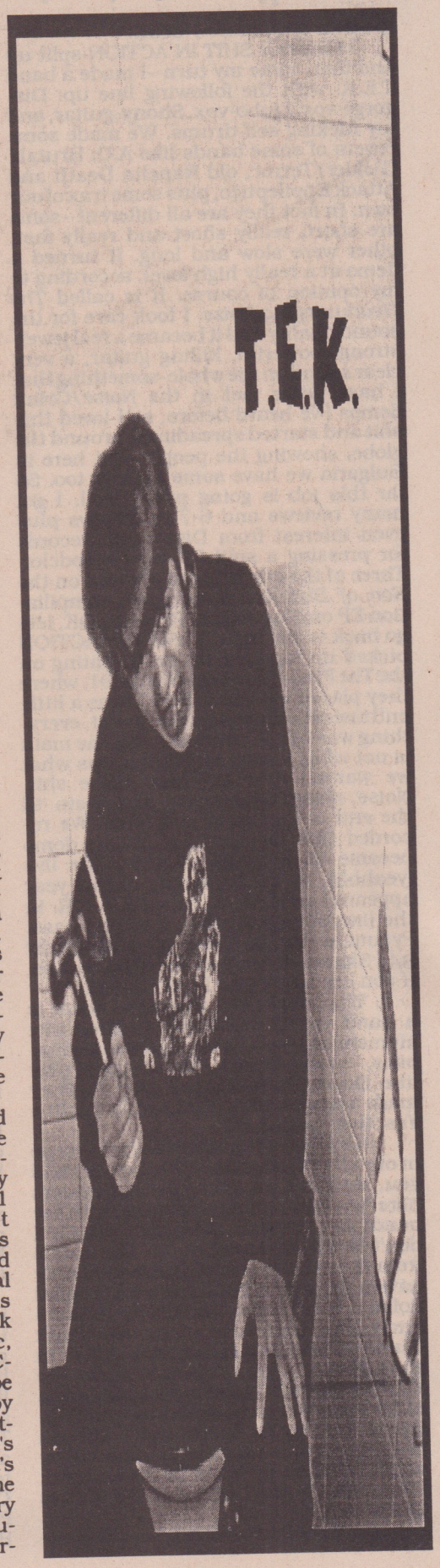
BULGARIA

Here is the first big "hello" to you coming from Bulgaria, a country that maybe none of you have ever heard of!! OK, take the world map and look for the Black Sea. If you find it, look to the west—here is our small noisy Bulgaria, the ex-paradise for empty-headed communists, and nowadays hell for stinky posers because of the devastating violent noisecore movement embracing all the country. Oooooops, I'm joking of course. First, I would hate to inform you that unfortunately we haven't so far an established underground system, and this really has kept down the world frontiers of the underground for a long, so you have never heard of our local bands. But it seems now has come the time when you'll have to see that during the last few years there were some quite pretty pieces of funny mass shitted off by local punk/HC/Noise players having the bad lot to be born here in Bulgaria and doomed to have their not bad music just for themselves. By the way, the bands here have never suspected that there is a thing called underground that they could be a distinguished part of. Plus, they are bad at foreign languages, so they could not keep mail going on--they would be disgusted to write that many letters.

But let's start from the beginning. The first Punk/HC band I saw live was FITIL (it means "wick"). It was somewhere in the end of 1989 as far as I remember. They appeared in the following line-up: Doctora-vox, Stachkata-guitar, Svetlayako-bass, Kosama-drums. They are one of the most famous bands from the city of Vasnoi, where I live, and actually one of the best. They have played over 10 gigs (or maybe more), 2 of them outside the city--in Russe and Svishtov. They have recorded their third or fourth gig that was on 25.02.1990 and that gathered a good amount of freaks. This record got a good spread around the city and made really more fans among the scumheads. To some extent, their lyrics helped them a lot as they were the first band appearing before audiences which sang about forbidden things and used very sarcastic and dirty language for those times. FITIL are now disbanded. Doctora is a student in the Medical High School in Vasnoi, Stachkata and Kosama had problems with the school but finished it and now are in the Army. Svetlyaka now finishes his last year in the English language school and a part of it visits a business school.

The first bass player of FITIL was Limbata--a famous punker from the city. After leaving FITIL he formed ABORT with the following guys: Kicho-guitar, Sveo-vox, Dizmata-drums. In this line-up they performed 2 or 3 gigs. Afterwards somewhere in 1991 Krasyo "Carcass" sat behind the drums. With him they played 1 gig and recorded a 25 minute, 15 track demo with the great technical support of Pimgroina--a famous local guitarist. This demo is a piece of dynamic, moving HC/Punk. Really good stuff, but Limbata broke his left hand in a fight, so he could never play the bass again, plus he entered the Army along with Krasyo "Carcass." Kicho is an artist in the theatre in the city and I don't know what is up with Sveo--I haven't seen him around, maybe he went to live in another place.

Then appeared a noisecore band called SHIT IN ACTION, and had the following line-up: Genov-vox, Shony-guitar, George-bass, Climo-drums. They made somewhere in the summer of 1991 a demo called *Micky Never Again*. It contains 138 trax, all titled. The style is something like an Industrial influenced noise. It could be compared with Anal Cunt but it has faster drums and it is more brutal stuff than one could think of--a real slaughter. Horrorific, chaotic, disgusting-three word said-SHIT IN ACTION. Climo made a compilation tape called *Bullshit I*. It contains 288 trax by 10 bands from Bulgaria, Germany, Switzerland and USA. Hmmmm! I think it's interesting shit to be heard 'cause it's really gonna be amazing for everyone that in that far, forgetten by God country of Bulgaria, there are not only communists but people dealing with under-



ground, even more-NOISE!

However SHIT IN ACTION split up and then came my turn--I made a band T.E.K. with the following line up: Disgorge-vox, Ljubo-vox, Shony-guitar, and my fucking self-drums. We made some covers of some bands like A.C. Brutal/ Glokler/Terror, old Napalm Death and Attack Eppileptico, plus some trax of our own. In fact they are all different--some are short, really short and really fast, other were slow and long. It turned a demo at a really high level, according to my opinion of course. It is called *The Headwrtnging Notze*. I took care for the sound quality and it became a real jewel-strong, powerful, killing guitar, a very clear sound on the whole-something that I have never met in the Noise/Grind demos I've heard before, so I loved this shit and started spreading it around the globe, showing the people that here in Bulgaria we have some activity too. So far this job is going pretty well. I got many reviews and 6-7 interviews plus even interest from Dissonant Records for pressing a split EP with Bloodclot. Three of the our trax are pressed on the *Son of Bbllleeaaaauurrgghh* compiliation EP on Slap A Ham Records. OK, lets go back to the history. SHIT IN ACTION picked up together for participating on the The First Noise Fest-Vorna '91, where they played with us T.E.K. It was a little enthusiastic show-a reram vomit, everything was "do-it-yourself." But the main is not what it was, but that it was what we wanted it to be--pure noise shit. Noise, noise, noise again and again 'til the end of the world and back. We recorded this live and the T.E.K. demo became 63 trax, 27 of which are live (yeahhh). In the beginning of this year appeared a HC band called F.E.A.R. in the line up: Ilko-guitar, vox, Itso-bass, Pyjamata-drums. These guys are really into Skates HC so you see what its like. If you are interested I like it a lot.

The latest news in our HC scene is a band called CONFRONT. They are: Momchilaky-vox, Krasyo-guitar, Gesha-bass, Sasho-drums. These guys play like Doom, Sore Throat, E.N.T. They made a demo with a good sound quality. Yes, they work hard.

It's false to think that there is scene in our city of Volna only. No, but as I told you, we have no underground system here, so I don't know what is up with the bands in the other cities. So actually I don't know anything about the bands from the other parts of Bulgaria. I only have a demo of a band from our capital Sofia, a band called HYPODIL. In fact I know that there are many HC/Punk bands in Sofia, but I really can't afford to go to live there and pick info about the bands and such. If there were Bulgarian 'zines, surely things would be quite different, but so far there aren't enough brave guys to burden with such enterprise, because it would be really hard. You know, in the beginning it's always like that.

From Sofia came my best favorite band called CONTROL. As usually I don't know much about them. I don't even know when they appeared for the first time, where was their first gig, but it was something great for sure. Step by step CONTROL became one of the best Bulgarian bands that have ever existed. And in '89 they recorded a split EP with a killer Dark Wave/Punk band NEW GENERATION. It was limited at about 10,000 copies and was sold out in an instant and there was no repress. I have a copy of this masterpiece, its something very precious for me. The line up of CONTROL was: Kalyo "Cillan"-vox, Tonyaka-guitar, Krezo-keyboard, Unyaretsa-bass, Vloado "Popo"-drums. Then Popo left the band and was replaced by Lincha. With him CONTROL recorded from 15 to 22.08.1990 their second full length album called *Bum*. A month ago they appeared again together on a TV show with some new trax-best as always. Now the band is preparing their third full length, again cassette only album. The release date is still not announced.

I adore this band for being able to create a unique style similar to nothing else. It's something like punk/fast hardcore but with tones of alternative elements and perfect guitar work. They even made up a punk ballad.

OK. That's it. As a matter of fact I was asked to make a scene report, but our scene is poor, so I decided that it would be better to make you know how the things here stand on the whole, 'cause they differ from the usual. I hope that you are not disappointed!

If you want a tape with any 3-4 of the mentioned records of some Bulgarian Thrash/Death bands, just send $6 and a list of the chosen bands and you'll get the tape. The price includes package and postage by registered mail. My address is: Galin Alexiev/ ul. "Stoika Peev" No. 3/ 900 Varna/ Bulgaria

Greetings, and welcome to the exciting world of the Louisville scene. My name is Zub and I will be your host through this fun-filled report. And throughout the next few paragraphs we will explore the many goings on in Louisville as far as music, clubs and hang outs go. You will also learn a little about our culture and strange ways.

To start let me tell you that our scene is exploding like a fat cowboy's pants after a bowl of granny Jones' hot chili! With shows, mostly of local talent, which are usually packed full of energy and titillation. Most of Louisville's bigger bands seem to be very busy nowadays. For example...

BUSH LEAGUE is working on a full length LP at the moment and shall release it in the late spring. They will also embark on another tour to support its release. With three seven inches and the album under their belt, all of which are on Better Days records, BUSH LEAGUE's spring comeback should prove to be very exhilarating and even more intense with loads of brand new material, the best yet! END-POINT has recently returned from their tour of certain parts of Europe and has released two new seven inches, one on Doghouse and the other on Break Even Point. SUNSPRING is getting revved up to lay down a few tracks of their own as well for an L.P to be released on Break Even Point records. Other material by these three fun loving and witty young chaps is available on the Slamdeck recording company. CRAIN has just endured some major line-up changes again and are at their tightest form ever. Look for some new material soon on their own Automatic Wreckords. Look out! For soon, on the area's sweetest label Three Little Girls, will release seven inches by KILL and RODAN. Louisville's only grind aaaaaarrrrrrgggggggghhhh! type band, SON OF DOG, is about to release their second seven inch and an LP soon on Better Days. Probably about the same time as the release of SHUT OUT's seven inch on the same label. Speaking of Better Days, look out for a compilation soon and a record by Nashville's LOPPYBOGYMI. Labels I haven't yet touched on are Self Destruct who just released a seven inch by EVERGREEN and an LP by the now defunct DYBBUK. Also was the split seven inch release by ERCHINT and ENKINDLE. Being released as we speak, on the same label, is a seven inch by LATHER. Louisville's king of the grungy thing, NITROUS, who really takes their name literally, has just recorded a butt load of material sure to send you into dementia and hopefully will release some of it soon.

Other cool bands to put here in bold ink are: DRINKING WOMAN, PULSE, DISCOUNT DRACULA, CHERUB SCOURGE, SLOW POKE, TELEPHONE MAN, LABELED, SECTION 8, AUDITORY CLANG, GUILT, PLUNGE, HUMAN REMAINS, and HULA HOOP.

The clubs which I will note are; Tewligans. Tewligans is by far our best club. Tewligans has shows Wednesdays through Sundays, though Sunday shows are the only all age shows. Actually, the over-age scene is starting to grow slowly. The Machine, (formerly the Enterprise, C.D. Graffiti's, the Maze, Kixx, Laser Chase, Photon, etc.) is starting up under new management and will have all-age shows almost all the time. This place will be open all the time as the biggest, coolest hang out for kids in the scene. The Machine is now bigger inside as they have torn down a wall and made a much bigger stage. Tons of cool video games, new pool tables, air hockey, pinball machines, soft drinks, goodies, and nice, friendly folks will make this the ultimate club Louisville has had in years. (Dare I say forever!) If you would like booking information, read on.

As for 'zines look for *K-Composite* magazine. This is a Slamdeck oriented magazine and you can order one for two bucks. *That's Good To Know* is a zine run by two of the areas sexiest girls and you too can obtain one for only fifty cents from the address to follow. *Indecision* is a cool poetry, art, interview type zine. These are usually free but I'd send some postage. *Purity's Impulse* is another poetry zine with lots of opinions, especially from a woman's point of view. Look out yonder soon for the best magazine you'll ever read, *Orange*! If you would like to taste a little of everything I have just talked about you might want to order *The Aftereffects of Insomnia* compilation cassette's volumes one and/or two. Each holds thirteen bands and are available for five dollars each ppd. from Three Little Girls recordings. Make checks or money orders payable to Ed Lutz, address to follow. Or write letters to any of our labels or bands and I'm sure they'll send you a catalog and possibly some information on what is going on. Addresses: Better Days Records/ 1591 Bardstown Rd/ Lou. KY 40205/ (502) 456-2394; Three Little Girls/ 2929 Cleveland Blvd/ Lou. KY 40206; Slamdeck Record Co/ Box 43551/ Lou. KY 40253; Self Destruct/ 1901 Bainbridge Row Dr/ Lou. KY 40207; Automatic Wreckords:/1221 S. 4th St/ Lou. KY 40203; Break Even Point/ Via Vallebona 28/ 00168 Rome/ Italy; Doghouse/ P.O. Box 8946/ Toledo, OH 43623/ (419) 475-6187; Tewligans/ 1047 Bardstown Rd/ Lou. KY 40204/ (502) 458-0487 or (502) 473-1266 for booking; The Machine/ PO Box 6684/ Lou. KY 40206/ (502) 895-1206; Indecision mag/ 2720 Cleveland Blvd/ Lou. KY 40206; Purity's Impulse/ 267 Grgtwn-Lnsvll Rd/ Georgetown, IN. 47122; That's Good to Know/ 1056 Bardstown Rd/ Lou. KY 40205.

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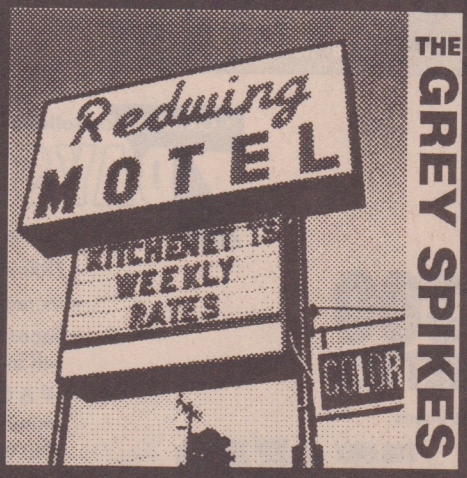

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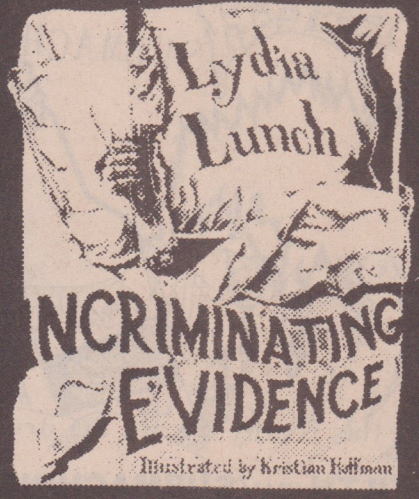

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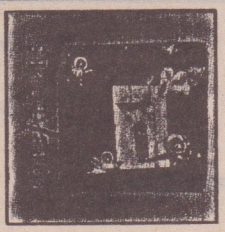

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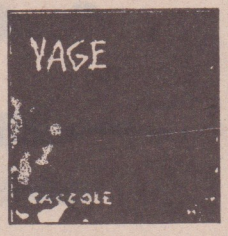

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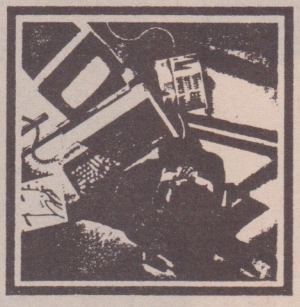

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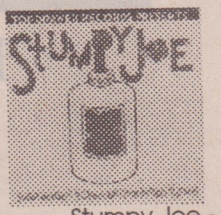

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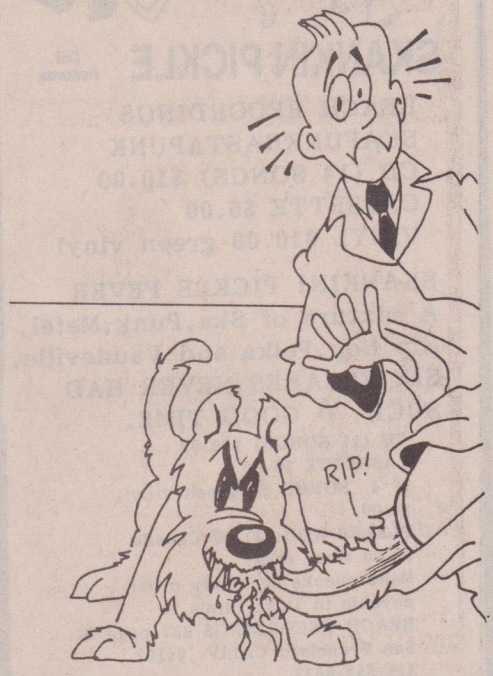

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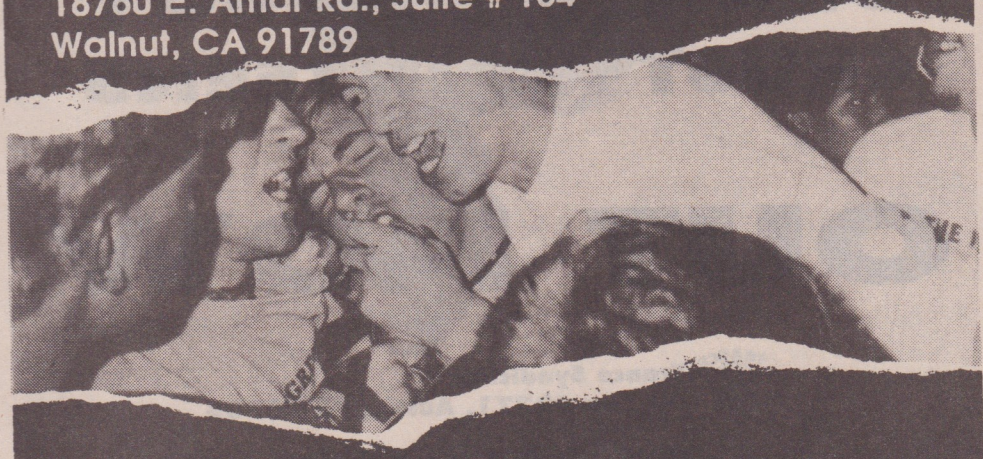

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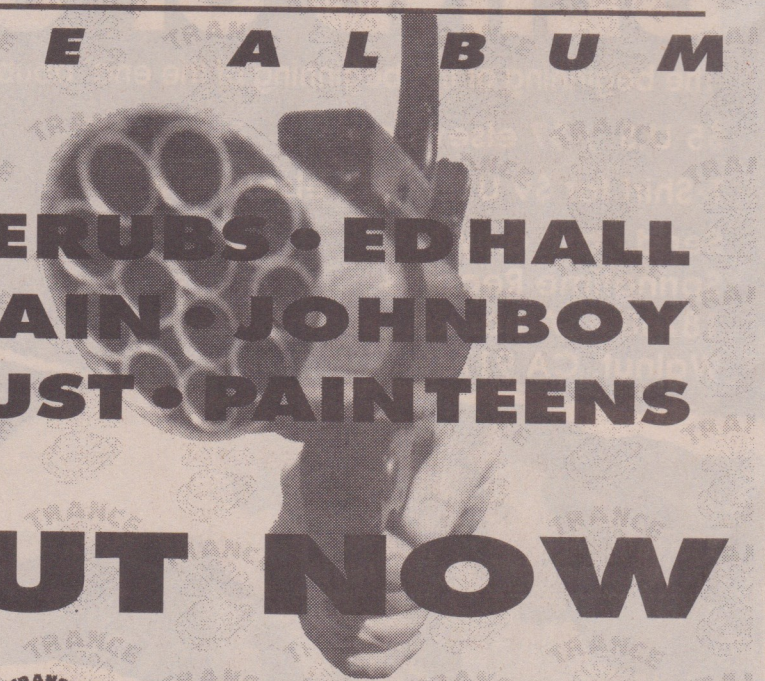

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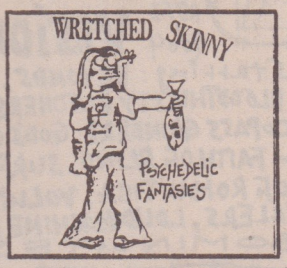

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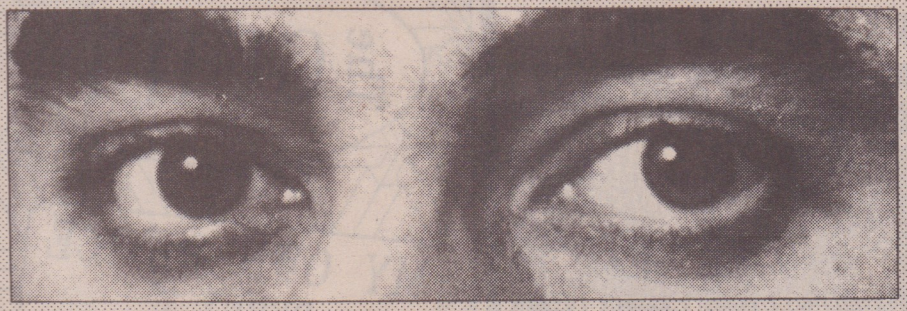

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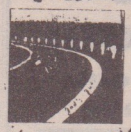

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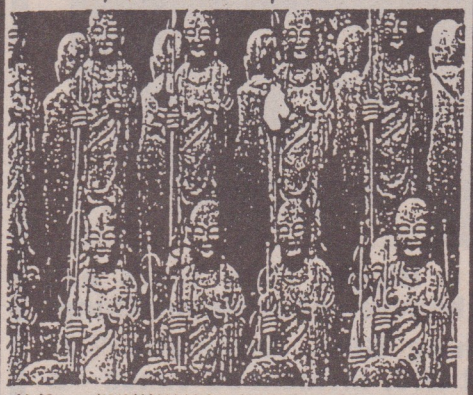

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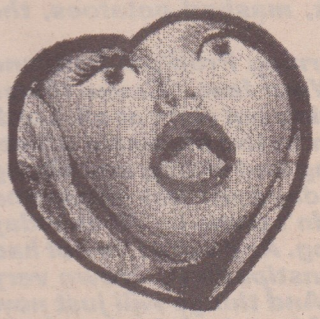

On The Nature of Art, "Ponk" Rock and Twinkies...

An Interview with

THE INFLATABLES

MRR: Your new album *Life-Like Companion* covers a lot of musical territory from trashy rock to quirky country. Would you consider yourselves an alternative band?

I: Alternative to what? Whitney Houston, Michael Bolton, Velveeta cheese. Absolutely, but I'm a bit wary of the alternative label cuz it's just a matter of time before it becomes the very thing we all need an alternative from...

MRR: So what's *your* alternative?

I: I like to think of our sound as "gutter pop". A little dirt mixed with toe-tapping, ass-kicking melody. If you think about it, alternative should really be called "ponk" or "pok" 'cuz it's really just the same mix of pop & punk that many of us have been diggin' for years, only now the bastard son is a prince cuz big bucks are on the line. Was that a cash register I heard ringing.

MRR: Why "The INFLATABLES?"

I: Because we don't really exist. We live in a box under the bed right next to the drum machine and god knows what else!

MRR: Is that why you called the album *Life-Like Companion*?

I: Exactly, 'cause that's what we are — a simulation, a plastic fuck.,.oh, can i say that on TV?

MRR: I guess so, we're not on TV.

I: Great! As I said, we're just a plastic fuck, a substitute for the real thing — just as music (all art for that matter) is a substitute for real life. It may stomp your heart and bring tears to your eyes, but let's face it, a love song isn't quite falling in love (though it's a whole lot cheaper and nobody has to worry about who calls who next!)

MRR: MRR: Do you think of art as a cheap love doll?

I: In the substitute sense, yes (of course, there are varying grades of plastic!) Look, i'm the wrong one to ask about this 'cause I don't take art with a capital "I" too seriously and I'm always suspicious of people who run around with an arrow pointing to themselves that says, "artist." I'm just another creep with a drum machine and a few tunes In hls head.

MRR: You seem unusually fond of that drum machine...

I: Maybe a slight crush has developed, but i would never cheat on my guitar.

MRR: Whatever gets you through the night. So what message are you trying to...

I: Message, what message? We're a rock 'n roll band. We deal with the higher emotions: love, sex (or lack thereof), cars, hating our parents, Twinkies, etc...the minute you start singing about whales n forests the fun gets shot in the head. It's too polite, too concerned to be rock 'n roll (whatever the hell that is).

MRR: So you don't think there's a place in music for political or social agendas?

I: In music, yes. On my turntable, no. Very few carry it off and still make it enjoyable to liten to. (*starts singing*) "We are the herd..." I'm not against it, I just can rarely stand it... early Clash aside. And Public Enemy. And...next!

MRR: Here's an easy one: what do you want to be when you grow up?

I: My kids (if I ever have any.) I don't know, the same dumb guy I am now, only more wrinkled.

MRR: That's ambitious, something to look forward to. So do you practice safe sex?

I: Talk about left field. Actually, I'm wearing a condom as we speak. I don't know about you, but I'm sick of how safe and polite the world is becoming. It's almost too safe to live. Everything is so PC, I'm worried the courts will one day rule that I can't live alone because that doesn't meet the proper quota of women & minorities. What the fuck's going on here??

MRR: What about drugs?

I: We're we talking religious or synthetic? Right now, I'm just diggin' my mind and life sans enhancement. However, when I get to be about 65 or 70 (god forbid) and the outside world starts to dim in its pleasures, then I intend to turn inward and turn my brain into Wally World. I'll just say YES! (I'll get my grand kids to cop for me.) Is that P.C. enough for you?

MRR: Anything else you want to say before the end of the page?

I: Yeah, all this talk is cheap, but our tape *Life-Like Companion* is even cheaper! It's only $7 (that's almost 50¢ a song - a real bargain in these tough economic times!)

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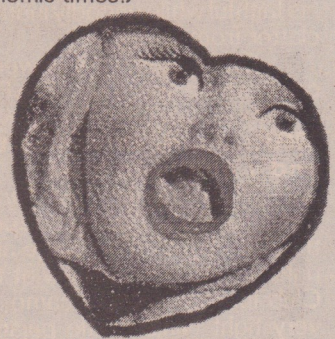


"Heavenly Father, I am most thankful for the meal You have provided for me here today. Enjoyed very much the chicken fried steak, mashed potatoes, the salad on the side and the bleu cheese dressing. Lord, I hope You will look upon me as the returning Prodigal Son, and accept the fatted calf that I'm now placing at Your feet. "Cause things just ain't working out right. Things ain't working out right at all, Lord. Social Security check's very late. Drop down to the Medicaid office. Check didn't come on Monday and I was sitting and sitting and sitting and waiting. And the check didn't come on Tuesday and I was sitting and sitting and sitting and waiting. And the check didn't come on Wednesday and I was sitting and sitting and sitting and waiting. And Lord I've not had any Metamucil since last Thursday. And the constipation's grown very severe. I'm afraid I may have a high impaction. And things will just now come down from the upper intestine, Lord, and I just don't know what's gonna happen then and I'm in terrible pain and I need my Metamucil. And Lord, I know only great miracles are done through prayer and if a man will pray and have faith in his heart then his prayers will be answered. And I'm praying to You now, Lord. I'm praying that You will move through someone here today to give me the $2.71 which is all I need to go down to the drug store and get myself some Metamucil. 'Cause that's what I need Lord, I need some Metamucil, don't You see sweet Jesus? I've got to have my Metamucil and I need it pretty quick! I need my Metamucil or I'm gonna be very sick!

.....from "Chemical Pattie"

Rancid chicken liver juice begins leaking from John Hawkins' diaper — his only clothing — and runs down his pale, naked leg onto the Nocturnal Lounge stage in Beaumont, Texas. The small crowd of rednecks, wannabe punks and spoiled shopping mall rats, up way past their bedtime to witness the blessed event of Crust, turn their heads in horror and bolt, leaving only a handful of brave souls to witness the night's headliner, Austin's Ed Hall.

Crust, the "band of mucus," is singer/guitarist/keyboardist/minister John Hawkins, bassist/percussionist/doorspring player Jerry Page and standup drummer/vocalist Richard "Dick" Tony. The band's self-titled album is out now on Trance Records, run by Butthole Surfers drummer King Coffee.

The "holy shit" message of Crust's Rev. Art Banklobby is only for the pure of spirit and impure of intestinal tract. A Jerry Falwell with a bladder control problem, a penchant for blood enemas and performing "unspeakable acts" with german shepherds, the Reverend lords over his faithful while ungodly industrial sounds clatter from the stage.

Crust was interviewed over pancakes at the spacious Taco Fiesta in Austin, Texas. Interview by Greg Rabel.

MRR: John, describe the Reverend's ability to heal.

John: The first time (*it happened*) was Halloween and I'd had a tapered stool in the club. I got up on stage and it just felt right. It was a free show at the Cannibal Club in Austin, and I came out in some very tight Ninja Turtle pajamas and ate oatmeal at a table. Got it in my hair and rocked back and forth. As soon as we started about 20 people ran out. We were healing people, and they were getting real upset. Anyway, this stuff is in my mouth and I started whipping around, and with the oatmeal and everything caked in my mouth it made this really thick band of mucus. I thought it would fly off my mouth, but it stayed attached and I was swinging this arm of mucus back and forth.

MRR: And at the time did you feel closer to the Lord?

John: Oh, no. I want to feel closer to people. I want to be the man that has everyone in his hand, the person you can trust. The man who puts the Crust in you.

MRR: How do you convert a non-believer?

John: Come out and sing two songs about shit, right off the bat. That hooks them. And our Nashville door-spring playing. Once that's done, I put on the suit. People trust a suit, because it's a statement of authority. One of our recent shows, I was standing up there with a borrowed Bic lighter burning my pubic hair. And this girl is going, "This is better than Gwar!" And Gwar has buckets of blood, thousands of dollars worth of shit, and we're doing it with a borrowed Bic lighter, a hand-me-down suit from Jerry and some balloons. That's about as far as it goes.

Richard: We get all our props from H.E.B. grocery stores.

MRR: You use cow tongues, too. What's a good cow tongue go for these days?

John: If you can find them, you can bet your going to spend between $6 and $11 for one. The price varies, mainly by the length.

MRR: What do you look for in a quality cow tongue?

John: Something I can get in my mouth. I don't like the really huge ones or the ones where the whole root system has been ripped out. Because then I have to talk the club owner into loaning me a knife and cutting that shit off. You want to soak it for awhile and get the blood off.

MRR: What about the religious themes of your songs?

Richard: We all hate our mothers and we all hate religion.

John: Crust is founded on anger against the mother figure and hatred for what Christianity has become. It was probably in its inception a pretty cool religion, but somewhere out of the desert it became this monetary system to buy your way into Heaven. Particularly now, you're looking at buying these Christian savings bonds so you can go to Heaven. It doesn't really matter what you do, as long as you continue asking for forgiveness and making this kind of emotional investment in the whole thing.

Jerry: Free Masons.

John: Oh yeah, we don't like Free Masons either, man.

MRR: So you don't follow a religion, but it's effected your lives.

John: You can read the Bible and one line's just this incredible capsulation of the truth, and then you read the next line and you're sure the Catholics slipped that one in there. In religion and the family structure and Christianity, there's this patriarchal figure at the very top. He's got his Son to make this investment of blood for my sins so I can go to Heaven. All these strange redeeming things taking place that completely discount Christ's life or what he said. He even said something about "You can do anything I've done," but when Paul built the first church it became "You can only receive retribution through God, you can't do any of this yourself, you're just a pathetic creature..."

MRR: So we were set up?

John: Completely set up to fail. Any religion where you believe automatically

there's going to be a time of great destruction near the end and all humanity's at the brink — that's a very dangerous religion, and we all believe in that. And I believe that could carry us to the Apacolypse as quickly as if we dismissed it. If they didn't place all this significance on the literal. The world was created in seven days? Nothing like that ever happened.
Richard: (*Sarcastic*) Like when Nimrod shot the arrow at God and God got mad — that never seems to happen anymore.

MRR: What's the fascination with you guys stripping down and showing the world your ...

John: Pathetic little penises? I'm naked in public and I like it. That's just kind of honesty for Crust. Go ahead and let the slightly poochy pot bellies hang, and the pathetically skinny legs and the sagging scrotums and the whole bit. There's a lot of gay men and bi- men who talk to me after the show who are sure I'm homosexual.

MRR: And maybe advertising?

John: Advertising, yeah. I get naked and I'm into all sorts of perversities and maybe I'd want to go home with somebody and have them change my diaper, when I'd rather go home, smoke some pot and hang out with my dogs. But the dogs don't lick my genitals. I let a dog lick my genitals once and ...
MRR: It left a scar?
John: (*Looking toward the heavens*): Well, I tried it, but I didn't like it and I prayed about it and I'll never do it again. There was a woman in Austin who I'd known for a couple of years — a respected co-worker — and she loved it. Let her dog do it to her all the time and felt no guilt. I kind of got twisted about that for awhile.

MRR: What's the relationship with Trance Records and King Coffee and the other Trance bands?

John: Killer. It's only Texas bands on the label. King is completely cool. He's from our kind of influences and he completely understands what we want to do. And he's one of the best drummers in the world, save old Dick Tony here. You just couldn't ask for a better guy — he's honest, nothing is written down and nothing needs to be. He's helped us through many a tight fix.
Richard: There's no written contracts, yet we get quarterly reports. I know of no other labels on this scale that do that.
John: We get distribution through Touch and Go Records, and besides King's not doing too bad with the Butthole Surfers. So everything about breaks even, and everything's working out great.
Richard: And Pain Teens are doing really great with the label. We have the same distribution, we're just not as hip as Pain Teens yet. They have more albums out than us.

MRR: But your *Sacred Heart* EP sold well.

Richard: Considering it was an EP in the time of vinyl going bye-bye, and it was the first record on a brand-new label, it did real well. Since then, we've done two East Coast tours and one West. We need to do more of that, but I'm the father of a one-year-old and plus our van's in really bad shape right now. We're going out in October, and we're accepted into CMJ this year.

MRR: On the latest album, why take a classic like "Feelings," which has meant so much to so many people, and massacre the song?

Richard: You just said it yourself. It means so much to so many people.
Jerry: That has to be the worst song ever written.

MRR: What's the voice-over on "Feelings"?

John: It's a mentally retarded man who had raped and killed a woman he'd been thought-stalking for a long time. He was abused by his mother, made to eat his own feces and punished, punished, punished. Now he's on Death Row.

MRR: What about the origins of Crust?

John: We started out Mudhoney, based on the Russ Meyers film. Then we went to Boxcar Children, and then changed to the Body of Crust and made a tape called Body of Crust. This Austin club owner didn't want to have Body of Crust in the paper so we said OK, we'll simplify it and put Crust. That seemed to really work out better.
Jerry: When we were Mudhoney, everybody hated that name. They could never say it right.
John: We wrote that song "Mudhoney" about 'four long hairs from so far away.' We're really happy (*the Seattle band*) took the name.
Richard: It was kind of like a personal joke that I guess got out of hand, but it's pretty funny. It's not like we hate them — we don't even know them.

MRR: When was your first show and where?

Jerry: First show was in 1987 at Noisefest in Austin.
Richard: I was going to school in Waco and met Jerry there in 1984, and we jammed together, then I moved to Austin. John and I were in Miracle Room together; well, John had quit but still had his stuff down at the rehearsal studio. Then Jerry moved down from Waco and we started hanging out together, smoking pot and jamming. It became real obvious there was a chemistry that Miracle Room didn't have.
John: So we've relied on the strength of the ensemble quite a bit from the very start. It's democratic, whereas in Miracle Room there was a hierarchy and orders were given and it was stale. It didn't work out at all. What we have now is much more interactive.

MRR: You make a lot of references to anal sex and beastiality.

John: I've kind of been fascinated by anal sex, I have to admit. I'd always wondered about it and finally got to try it and decided guys like anal sex and girls just say they like it because they want to please their man.
Richard: Actually, we met John in a locker room. He was bending over picking up the soap.
John: Well, sort of. Downstairs bathroom at Hancock Center underneath Sears (*in Austin*). With a train book open to a particular page of a train going through a tunnel.

Richard was masturbating in a stall next to me. You haven't had a good time until you've had three maintenance guys observing you having a bowel movement, sitting in there without a door on your stall. It's kind of a moment of sincerity.

MRR: What about the instruments you play, like the spring-bass.

Jerry: We're actually reworking the springs, building new sets. We've discovered springs from architect lamps, man, those ROCK!

John: Ten times louder than the screen-door spring.

Jerry: There's certain springs you have to avoid ... certain springs that are real soft and you stretch them out. They sound real good until you play a song or two and then it's just no good anymore.

John: We're actually more fascinated by springs than guitars. We obviously come from industrial music more than rock.

MRR: You guys do that whole 'Fat Albert' thing, with the trash can lids and hubcaps.

Richard: Not so much anymore. I have a big regular kit, but I have some metal stuff I carry. It's part of an irrigation system, a drum that has legs from a floor tom. You can play it like that and it's real clacky, or on top of it there's this metal lid which gives it more of a "KU KU KU" sound. We've been using less of that simply because it's real dangerous. With Miracle Room in its heyday I was hurting people at shows. Chains and flying car springs, I would throw them and they would sail across and smash somebody's foot. I gave somebody stitches once — hit them with an oil barrel.

John: The amazing things is if you don't put like a ton of reverb on metal or have really good mikes, they're about one-third as loud as real drums. The don't have near the resonance factor.

Richard: I was carrying upwards of 1,000 pounds of metal at one point. Here's this 80-pound piece of pipe that goes "ping!" It's real beautiful sounding, but not real practical. We've built all these spring instruments and worked a lot with tape, and we're trying to play pop music two or three octaves lower.

MRR: Why are you a standup drummer?

Richard: My formal training. I always played like corps style, and just the energy factor. I've always felt more comfortable standing up; I always thought it was a more powerful presentation. You really can bear down on the drums when you're standing up.

MRR: How much of the show is rehearsed and how much is improvised?

Richard: All rehearsed.

MRR: But, John, when you go off on a religious ranting ...

John: That's spontaneous. I've found when I tried to repeat past things, it's always faded glory. It's a lot better to keep going, to just try something new. Keep it organic and constantly adapting and changing. As ridiculous as possible and as racy as possible.

MRR: What kind of things shock you?

Jerry: That our shows will be somewhat rehearsed and then all of the sudden they'll just be out of control, especially recently. We'll finish our last song, the crowd will be so freaked out and you think the cops are going to show up.

John: There is a feeling that police should be there quite a bit. There's the breaking of taboos, breaking of laws, and we just keep saying the doo-doo word. And you know mommy's going to come home and WHAP WHAP WHAP WHAP WHAP, hand out the blows. We did a blood enema in San Antonio and the audience was really kind of shocked. But it had been a weird night. I'd had a cup of warm urine thrown at my face — it hit me in the side of the head and the warm urine was running down my face and I thought, "Wow, that's warm. That wasn't beer."

MRR: At one point it was.

John: So I went out in the audience for Tongue Boy to dance with the people, and they tried to beat me up. I ended up on the side of the stage and underneath it, and they were kicking me between my testicles and my anus. I crawled back up on the stage and then I took this enema thing full of blood, started doing "Sack Lunch" talking about child molestation.

MRR: I saw you guys the first time at the Axiom in Houston. Could that have been three years ago? John was lying in the corner crying and testifying, and all he had on was overalls.

John: I still have those. It could have been four years.

MRR: There were only five or six people there, sitting at tables. You were doing"Sacred Heart," but it was almost like a spoken-word thing, a testimonial.

John: We were probably still writing it at that point. "Sacred Heart" was just some lyrics we found on a sheet of paper.

Jerry: They were stuck to my old beat-up Dodge Charger.

MRR: And the lyrics for "Tiny Shoes" came from a religious booklet?

John: We read the booklet, and stole it almost word for word.

Jerry: We want to write our own pamphlets.

Richard: It's all going to be part of *Crust Quarterly*.

MRR: What will we find in *Crust Quarterly*?

Richard: The first issue is going to have the Stool Report, and Current Event Crust.

John: Names and definitions of interesting mental disorders.

Richard: It's just going to be like Crust gossip, Crust mythology, maybe a review every once in awhile. A prayer section, and propaganda. Poster on one side that you can put on your wall, newsletter on the other.

Jerry: You read it, fill out your check, send it in for the prayers. We'll have little vials of water from the Jordan River, annointing oils and prayer rugs.

MRR: What about the song "Hard Stool." It has the doo-doo word, but it's really about growing old and being ...

John: In control, and losing control.

MRR: Are you worried about that?

John: I've just always been fascinated about talking about things that nobody else wants to talk about. The lyrics just developed out of that. I just like to talk about the seedy side of life, about how things don't work out and how the American Dream has this really nasty, fetted underbelly.

Jerry: How everyone takes coat hangers and scrapes out their bongs and smokes it, but nobody's ever addressed the issue. Everyone knows it goes on.

John: Everyone will probably be going to a nursing home if they don't die before they get there, and they will have no control over their bodies. They will be completely dependent on wards and nurses and staffs. They are sad places, and the quality of care just isn't that good and it's all based on money. They want to set up these nursing homes and care centers for retarded children that make a profit. The idea that there could be care with profit is just ridiculous to me. I worked at a place where they wouldn't even let us use real cleaner to clean the shit and vomit out of the wheelchairs. We used the 'company' cleaner which didn't clean anything, and I had to sit and scrub shit and urine and vomit and food out of like 50 wheelchairs a night. It was just bizarre, and all based on profit.

MRR: So you see that type of thing where you work at the state school for the blind, with people

maybe in bad situations.
John: It's the best place I've worked at, but yeah, I see people in a situation where they constantly wrestle for some control over their own lives. And there are people wrestling that control away. They have very little control over their own existence at all.

MRR: What music did you listen to growing up?
John: Chick Corea, Emerson Lake and Palmer, Genesis, Jethro Tull, Rolling Stones. Interests kind of changed with the Ramones and Johnny Thunders and the Sex Pistols and Crass. Devo's a real big influence on all of us, and the Residents. Johnny Cash was a real big influence.
Richard: That's the real reason we were late last night, because we had to sit and listen to "Johnny Cash Live at San Quentin."

MRR: Have you ever had a show shut down? Like at South by Southwest Music Conference this year, you left the stage totally nude.
John: I worry about it. I'm afraid the cops are going to beat the shit out of me.
Richard: They almost busted John once, when we were getting offstage. We'd promised the club we wouldn't do any nudity, so he had duct tape all wrapped around his genitals. These two fat cops just flashed their badges and took John backstage, so I go tell the club owner John's in the back getting busted. John's back there, pulling down his overalls showing that his genitals are wrapped in duct tape.
John: I mean, come on, I'm not doing anything more than someone would do in a titty bar.

MRR: But you might play an all-ages show.
John: If we have a show we're sure is going to be all-ages, we tailor it down a little bit. But usually people are paying for it and they want to see us get naked and when we don't get naked they're disappointed, and sometimes we're disappointed that they're disappointed. Because, you know, we write songs, too.

MRR: That's right.
John: And we were thinking maybe somebody would like to hear them, and that's why they came. But they also come for the Reverend and the healing and just the bizarre mockery of it all. In fact people want more of that circus atmosphere on record. Our next one, "Crusty Love," is going to be pretty circus-y. It's going to be a very noisy, loud record. It's all pretty much a circus, though. That makes people unsure of what's real and what's not real and I've always wanted to blur that line on stage, always make people feel that reality could drastically change any second. Even though it really can't. I mean, you're not really going to blow the club up — unless you're GG Allin you're not going to try and kill everyone there. So you have to constantly blur that line. You have to find ways to create that mass hysteria, so everyone believes. I grew up in that kind of church, where you pray in tongues — charismatic Baptists. I went to a lot of those tent revivals and that was a big influence.
Jerry: That's our ultimate goal, to have our own tent and put together our own road show. Greeters, collection plates ... Oh, I heard that the bishop's conference or whoever voted that they're not going to help cover up a priest's child molesting anymore. There's a long history of that.
John: Well, they ought to let priests marry. Then maybe they would have some type of channel for those drives. Perhaps they wouldn't be trying to stick their dicks through that little confessional hole thang.

MRR: What's been the theme of your records?
Richard: So far the first record is our religious record, the second is just our Crust record and the next one we're working on is our sex and love record. Followed by food, and after that probably politics will be a really cool thing to sing about again.
John: There's sort of an underlying theme in the latest album. A lot of it attacks the same point from different angles. Songs like "Charlie" and "They'll Love You For It" about war, wars with the government and covert groups and subversive groups. And the eye on the cover's an infected eye, looking out at the world it can no longer see clearly. The whole thing kind of has a theme. But I prefer it to be real subtle, because people who really like to read lyrics can find that kind of meaning and those who just want to hear it, throw it out and play some rap can do that, too. Shakespeare started out that way — real visceral — had all these weird jokes. He had two classes of people in the Globe Theater, and for the people down on the ground they had to have all these weird butt jokes and remarks about passing wind. Then they had the people, the refined royalty up in all those booths. And a lot of the lines we never catch onto are just some weird slang.

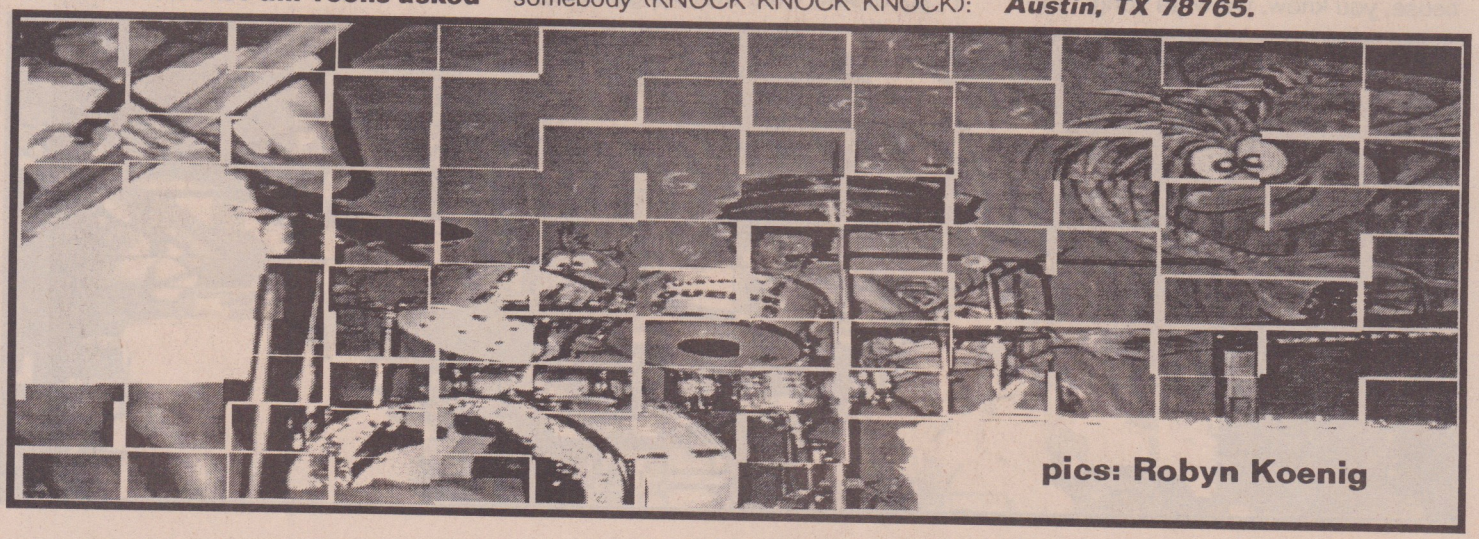
MRR: What's been your worst shows?
John: We opened for the Skatenigs at Number's in Houston once and we got nothing but abuse. I'm glad we went through it. We needed to have our cages rattled a little bit.
Richard: That was a bad day for me, because my dad died that day. I drove up early to try to see him, and he died while I was on the road. And then we had to open for the Skatenigs, and it was really awful.

MRR: That crowd at Number's really was into the show, then nothing. And it sounded like you didn't get paid all your money, too.
Richard: But the next week we played with the Skatenigs in San Antonio, and I had my wits about me again. The crowd started heckling us and we turned on them. It was just heavy tension.
John: It was so adversarial. I mean, we are entertaining them but we're just really punishing them and reminding them of this oppressive thing that's all around. They got pissed off, but they're supposed to. Instead of preaching to a converted audience, it's better to be that thing they really need to be afraid of, that's threatening to shut the whole thing down and then have them react to that.

MRR: So you would be disappoint-

ed if everyone in the audience started burning their pubic hair.
John: I wish girls would jump on stage and get naked and guys would jump on stage and get naked, and by the time the police got there it'd be difficult to say who got arrested. And I might be clothed by that time, saying "What? There's been nudity here?" and just walk out.
MRR: We knew there was going to be a lot of trouble at South by Southwest. When we saw the Tupperware come on stage...
John: That soundman was the last to know.
Richard: King twisted some arms and got us into that slot. They didn't want us to do the show because they knew we were going to embarrass them.
John: Tongue Boy ran into the audience and the girls were screaming and trampling him trying to get away. A minor stampede.
Jerry: And Metamucil all over the stage and the monitors.
John: They want you to clean up, but then they realize there's really not time. Then the next band's thinking "What am I standing in?"
MRR: Kirk from Pain Teens asked me that after the show — "Was I standing in shit?"
John: It's the typical reaction to Crust. Because sometimes it is shit. We've had shows where I've actually done a shit shaving. The first time I wasn't going to tell the band because they might object. It was an outside show, in a park next to the Capitol. I shit in a box at home, hid it behind a broken piano at the house and I forgot to take it to the show. My girlfriend at the time and my roommate were looking for cat shit. "Smell it over here? It's really strong behind the piano! Hey, that's human shit! He shit in a box!" And they were like, "What in the fucking hell is the meaning of you shitting in a box? Do not leave your shit behind the piano!" So the next time, I found a French fry container at Noisefest, went to the back and shit in it. I was like a really messy, slightly-bonded-together, tapered-end stool, a vegetarian Taco Bell kind of stool.
Richard: He put it behind the van before the show and I stepped in it. I was like "John, I stepped in your stool and I'm real sorry."
John: So then I'm up on stage and get to that point where I'm wiping it on my face. The audience is making faces, because they start smelling it in the breeze. And I'm shaving the shit off my face, talking about how I can't help that I have to embezzle funds from the church to pay off the Discovery and the Master Card, and we had to have the third car and the third home and I gotta have more suits because I gotta look good for Jesus and I'm going to Heaven in the first busload, and never mind the maggots, God, here I come, I'm here for You, I'm perfect for You and You said I could go to Heaven no matter what I've done. And then this dog walked up during the next song and started eating the rest of the shit off the container. We always deal in opposites. We insult you, but we come to entertain. Everything has its duality.
Richard: You know, I have this big fear, because we've done a couple of Charlie Manson-oriented songs. Can you imagine somebody (KNOCK KNOCK KNOCK): "Hey, dudes in Crust? We're from the Family. Can we crash here?"
MRR: I heard on Geraldo that Tex Watson's still running a pretty big religious scam from prison.
John: GG Allin fits in perfectly with that, with the Night Stalker and all these murderers who are stars on Death Row. The girlfriends and groupies who write them and send them money and their pictures. I wonder if bands really push the limits a lot if there will eventually be rock stars in prison, like Ice-T. If finally information becomes something that's considered so dangerous by the government (*that*) there's a real attempt to control recordings. I can see that happening. That's really in line with the whole Crust thing.. You could write lyrics in prison, or maybe have to keep them in your head because if you wrote them down somebody'd kill you. GG sang through the jail telephone for his last album. I think that's where he wants to be.
MRR: It's good for business.
John: It's good for his whole life. In Austin he knocked a crippled guy down and beat him with his crutch, then turned around and attacked the audience. He hit a biker in the face, punched him out.
Richard: They took him to the hospital, stitched him up and said, "Who did this to you? Do you want to press charges?" He said, "I did it to myself."
MRR: Which sums up the Crust experience: 'I did it to myself.'
John: I did it to myself, yeah. You know, there's this interesting experiment that might show up in the Crust Quarterly. They conditioned these cats to punish themselves so they'd receive feedings. I think we're all set up in that same way.
MRR: So going to Crust shows, that's the punishment. What's the reward?
John: Retribution. You endure the pain and receive the Glory. And that mirage. You just keep crawling in the desert for that carrot.

Receive the Blood of Crust at: Trance Records/ PO Box 650140/ Austin, TX 78765.



pics: Robyn Koenig

Yo! I wanna tell all you fags and punk rock wimps about the hardest band in the world...MACHISMO. We call ourselves this because being macho and tough is what the hardcore scene is all about, right? We are sick and tired of all the punk rock wierdos that have all of these stupid, left-wing commie views like how it's wrong to beat up fags and shit. We also hate all those vegetarian queers that don't eat good ol' red blooded meat that God provided for us. That's another thing...All of you assholes that talk shit about lord Jesus are going to get your asses kicked if we see you. Also,whats all this "Do It Yourself" nonsense that I always see? Fuck that, we are a rock band and we need to make money to pay our rent. All these punk rock freaks are just jealous because they can't rock as hard as we do...word.

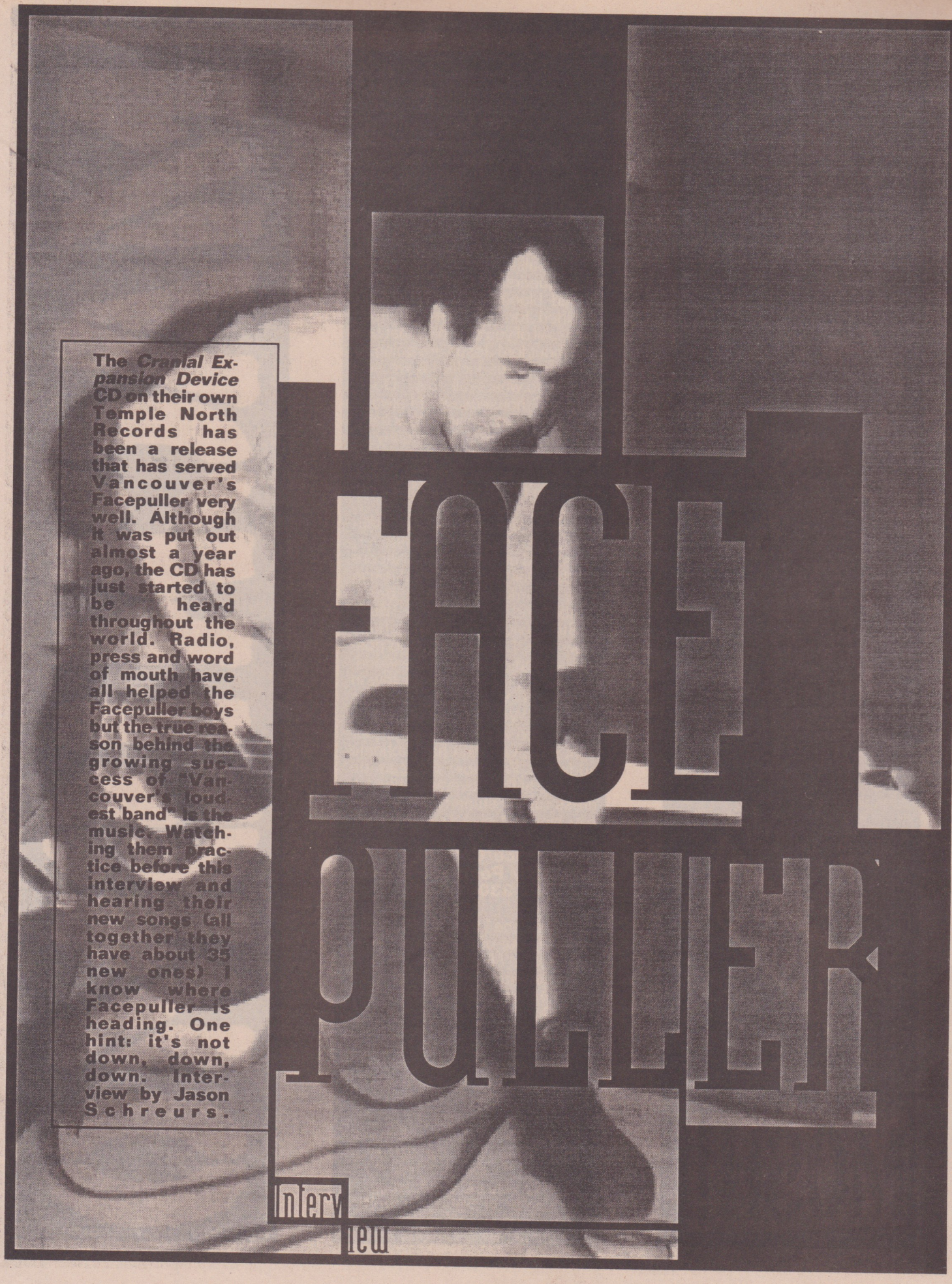
Anyway, our musical influences are most all cross-over, thrash and death-metal moshcore bands. Our hobbies are kicking ass, drinking Coors beer, football,and watching the "Buns of Steel" video. We have a huge crew called the "Machismo posse" spread out across the world. I'm sure you have seen a few in your scene. We're taking over this shit now. We rule your scene!

Since we're on a world tour right now, we don't have a home address. For now we can be reached at the Severance zine address run by some freak, but we pay him and give sexual favors. peace.

Severance/Cutthroat/ PO Box 323/ Pompano Beach, FL 33061-0323

"My Scene" by MACHISMO
Step out of the way punk
Before I bust your tooth
I'm kicking and I'm punching
I'm hard-that's the truth
Grabbin' stupid bitches
Don't come near my pit
Cause girls just don't belong
We just wanna see your tits
Pumpin' iron-I'm so hard
Practice kick-boxing in my backyard
Got macho friends just like me
Go home-we dominate the scene
We're way old school man.
We've been around for more than a year.

MACHISMO



FACE PULLER

The *Cranial Expansion Device* CD on their own Temple North Records has been a release that has served Vancouver's Facepuller very well. Although it was put out almost a year ago, the CD has just started to be heard throughout the world. Radio, press and word of mouth have all helped the Facepuller boys but the true reason behind the growing success of "Vancouver's loudest band" is the music. Watching them practice before this interview and hearing their new songs (all together they have about 35 new ones) I know where Facepuller is heading. One hint: it's not down, down, down. Interview by Jason Schreurs.

Interview

Let's start out the old cliche way and state your names and what you do in the band. Ian: I'm Ian David Lee Facepuller, riff-lord, lord of loudness. Brent: Brent, bass, and I just turned 14. Brad: Brad, drums. **MRR: Start out by telling me about the CD. I know it's getting to be old news because you've got some new songs coming out, but I'd just like some comments about the success of it.** Brent: It's had a long shelf-life (*laughs*). Well, why not! Brad: It seems to have gotten its second wind all of a sudden with Cargo. On the charts, it first tapered off and then up it goes again. Brent: Roller coaster ride... Brad: It's kinda bizarre but, hey, I'm digging it. **MRR: What are the details behind your distribution deal with Cargo?** Brent: They've just been wonderful people that have good connections all over. **MRR: Is the deal Canada-wide right now or...** Brent: Yes, this is Canada wide, pending UK Cargo and we're distributed by Community Three which handles about 8 countries in Europe into Russia and a Japanese deal that's sort of on and off again. **MRR: So what about independent distribution?** Ian: Well, Club Grotesque... Brent: Yah, well let's drop names, Club Grotesque, Blacklist Mailorder, Reconstruction Records in New York City, Epicenter in San Francisco and a bunch of smaller guys that we probably should mention but we just can't remember right now. **MRR: What kind of direction are the new songs going?** Ian: Well, I think they're going in all different directions. We're branching out in recording a new record. Brad: I think the songs progress a bit more now because we've been together for two years as opposed to six weeks when we wrote songs for the first releases. Now we've sort of learned each other's style... Brent: We play off each other a lot. Brad: We have a lot more confidence now so the writing is getting a little more...I hate to use the word...refined. Brent: Well, maybe stronger... Brad: Stronger, yeah, there you go. **MRR: Is it kind of weird to be hearing all about *Cranial Expansion Device* when the songs are old for you guys?** Brad: Oh no, they still kick ass. **MRR: So when is the new album coming out, is it done?** Brent: Parts have been recorded already and parts have yet to be recorded because we've written a bunch of new songs since we did the recordings. We we're planning on about ten songs but if we can afford it, we might make it as many as thirteen. **MRR: So you're going to release it on your own again?** Brent: Uh, it's up in the air. Brad: There's just some tentative things that just shouldn't be let out of the bag right now. Brent: Ya, cause we would look silly if it didn't happen. **MRR: Is Ken Marshall involved with producing again?** Brad: Oh definitely, he's grand-meister Puller. He's the invisible member of Facepuller. Brent: He just knows how to bring out the best in this outfit. He's got great production talent. If we had the money we would reproduce live what we do in the studio. **MRR: What's been your best live performances so far?** Brent: Well, there's been 35 shows and it's pretty tough but I can count on one hand how many lousy shows we've done. Ian: We had a really great show at the Funky Toad. Brent: Ya, it was the Helmet/Ministry 'after party' at the Funky Toad and it even got a Canada Concert Listing on "MuchMusic". Brad: I think my personal favourite was Victoria. It was an all-ages, it was a big crowd, a great guy doing sound and we played well. It was a wacky, nutty, fun evening. Brent: 300 people on four days notice and they had to take a half-hour bus ride to get there. Brad: That really says something about the scene in Victoria comparative to here. You just wouldn't get that here. **MRR: So what's your preference, all-ages or bar shows.** Brent: All-ages. We're also leaning towards trying to organize our own shows. Not just with us playing. and making sure the bands get paid is our whole goal. Equally too. Not like you guys get $500, and you guys get $300, and you guys get $100. After the sound guy and the house get paid then split the money up evenly. I'm tired of this pyramid program. Brad: The best thing about all-ages, aside from the fact that more people can come, is we're also fighting with less people that way. In that case we're considered more a band and not beer salesmen. **MRR: Have you had any troubles with any shows?** Brad: Well, as far as the people who have really dorked us around in the past, I just go with the attitude that being an asshole has its own reward. Brent: Ya, we won't work with them again and if we do we'll make sure it's by a legal contract instead of word-of-mouth. **MRR: You were on national TV a couple weeks in a row. How does that feel?** Brent: "MuchMusic"? Brad: Oh, not the "Drew Barrymore" show? Brent: We have to talk about the "Amy Fisher Story", in which there was a shot of one of our gig posters and they didn't even ask our permission to use it--which really pisses us off (*laughs*). Brad: It's so funny cause I got everyone phoning me up. Messages on my answering machine, my sister's answering machine... Brent: Drew Barrymore apparently is a big Facepuller fan and we're quite stoked. **MRR: Some people are critical of all the sound effects on your CD. Do plan on doing more on the next album?** Ian: It just makes it more interesting. I think our CD sounds pretty different and that much cooler. Brent: For the number of people that might be critical about that, and there are some purists that don't like any treatment on vocals, they're definitely in the minority. When you have press saying that it's one of the better independent releases of the year, it can't be that bad. Brad: We like it, so we don't care. Brent: I've always loved tasty mixing. Brad: People who listen to music just to pick it apart and interpret everything on a little basis it's like... Brent: ...start your own band. **MRR: How does a Facepuller song come together?** Ian: There's a riff and everyone sort of plays around that riff until we get something happening. Brent: But riffs appear, they often times aren't developed, sometimes they just happen. It's really weird. Brad: The latest song evolved from a drum beat. Whoever comes up with something that we find interesting, it just snowballs from there. **MRR: What are some of your long-term plans?** Ian: Keep on pullin'. Brent: We've talked about the fact that no one wants to quit so... only time will tell. **MRR: If someone did quit would that be it?** Brent: There's no way that Facepuller would ever be the same with any other members. There's just not a chance. There's only three of us and I think the reason that things have gone so well is that the three of us work together so well. We all get along, we're friends, we do things socially. We don't fight. We can discuss things. Ian: We don't fight enough.

Facepuller c/o Temple North/ 1552 Kilmer Rd/ N Vancouver, BC V7K 1R4/ Canada

POSITIVE

This interview was conducted by mail. It was completed sometime in late October. All questions were provided by Ian Selby from a zine out of New York. Positive Greed is: Greg, Lindsey, Rick, Mike, Chad, and Joe. On the summer tour, Willie drummed, Kevin played bass, and Dan ate.

MRR: Positive Greed's line up is slightly different from other bands because of the two bassists and two vocalists. Why did you decide to double these spots?

Greed: Somewhere between blunder and destiny, happenstance and continuance. All that is, is... and all that isn't, isn't.

MRR: Do people ever compare you with Nausea, Extreme Noise Terror or Flipper?

G: Hmmm... Not really.

MRR: The new music on the demo is a little more intense than the 7" and the attack is more focused, I think. What do you hold responsible for this?

G: Certainly not Dianetics. Definitely not the fact that each of our rising signs were aligned in a pattern that occurs once every 276 years. Perhaps we were just stoked that day.

MRR: How did the west coast tour go? Any interesting tour stories?

G: Well... A few shows canceled. There was an earthquake. William stepped in human shit. Kevin (Antischism) played bass for Mike who was in school. Traveling wakes up a part of you that stays dormant when you're in the same-o/same-o kind of routine.

MRR: Favorite shows? Favorite bands to play with?

G: Small all-age shows put on by kids in rural towns. Favorite bands: All You Can Eat, Vibrant Migrants.

MRR: As for as the L.A. riots go, can all, some, or none of the violence be justified?

G: Don't get me started about that. Read Ralph Ellison's *The Invisible Man,* read a compilation of stories in a book called *Black Voices,* figure out for yourself if "Weed and Seed" targets minorities for oppression. Most people not directly affected by something ignore it. It's nobody's fault, it's everybody's fault. The most important thing is not to harbor hate no matter what. Get to work!!! Silence equals death.

MRR: Does doctor teeth (of Muppet show fame) have any influence on P.G.'s music?

G: Funny you should mention (——). Of all the creatures created in the creature shop, none are revered so highly amongst the tribe of Positive Greed. His name is evoked only in times of dire need when calamity and peril threaten to rend asunder the very fabric of our existence. Such as when the quake (mentioned in answer 4) opened a gaping chasm in the sky in which we fell into an eye to find ourselves floating upstream on the river that flows through the valley of the minor Gods. While it was refreshing to be out of the closed system of the time-space continuum, there still was the matter of playing our next show, which of coarse, had to go on. So Rick said (——) (you know) and we were there at the show on time in the linear sense and back in it in the physical sense.

MRR: Having a woman in the band, does that give the guys more of a push to be a little more feminist?

G: That's a funny question, worded a bit oddly. Hmmm... We were all born obviously...., which physically connects us with

feminine essence... At this point we are all geared in the heterosexual mode and are all involved with women. A bunch of Grrrls live in Olympia and make a lot of noise at parades and say some cool things - we think Camille Paglia is interesting - We are all fed bullshit stereotypes from various influences from our culture that affects us... We are Humans in the process of becoming more Human.

MRR: What do you feel about the Supreme Court's current crop of abortion restrictions? *(Married women have to ask hubby's permission, etc.)*

G: We all know that the appointments by the Raygun and Bush shit pile have made the Supreme Court a decidedly more conservative body, which in all due respect, your honor, sucks. The court seems to be moving in the direction of letting each state draft its own statutes depending on the nature of the voting populous. Abortion is a terrible form of birth control, but there are far too many children born that are unwanted, unloved. On the specific point of a married woman having to ask her husband's permission, he has a right to know and a say in the decision, I would think? But if they disagree... Whew....

MRR: If the US decided to involve itself in any one of the Eastern Block conflicts going on in Croatia, Moldavia, etc., what kind of effect do you think would occur here and abroad?

G: What a mess - you read about "ethnic cleansing". What kind of fucked term is that? "Strategic importance"? Probably the U.N. will go and do something. The Idiot Wind is blowing hard over there.

MRR: Living in logging country, what do you feel about tree spiking and the acts of Earth First!? Is it a big problem?

G: The biggest problem is the cutting of "old growth forest" and replanting generic McFir trees that cannot support the ecosystem. Those bought out National Forest Service big dogs and timber company vampires are chomping at the bit to get the remaining 2 or 3 percent of old growth that is left. Earth First! in Seattle involves itself in activism and crazy cool pranks to elevate the consciousness of the apathetic and uninterested consuming majority of robots wanting their piece of pie with no regard for the future.

MRR: You come from Seattle. Have you ever played with a Sub-Pop band? Do you ever see rock stars like Nirvana, Queensryche or Soundgarden around?

G: Played with Sick and Wrong. Strolled into the Pioneer Saloon and ran into Ben (Soundgarden). He asked, "What kind of Elvis are you?" "A live one," I replied. We drank and talked. He's a good one.

MRR: Since you play Seattle and probably a lot of P.R. people from major labels come up to Seattle, has P.G. singly or all together been approached by the P.R. agents of whatever label?

G: No.

Greed wishes to thank Jerry Good Grief and Paula Spitboy for letting us stay with you. Thanks to the Simi Valley Kids and the parents who didn't freak out when the cops arrived. Struggle gave us lots of laughs. And always, his name in God, the reverend Devon Morf.

Write to: Rick c/o ioc/ 2125-112th Ave NE #303/ Bellevue, WA 98004 or rick@ioc-sea.com (if you don't know, don't ask.)

GREED

"Local band Lockjaw... succeeded in twisting up the minds of unsuspecting listeners. Every song this trio punched out was a patchwork quilt — rags of jazz, punk and all-out noise sewn together with the strong threads of angst and intensity. Lockjaw's experiments in sound and rhythm seriously hamper their dancebility, but what they add to their sound is enjoyably essential." -The Charlatan, Ottawa, Ontario

Lockjaw are: Martin Gamache - drums, percussion, vocals (MG); Andrew Cant - drums (AC); Sean Thomas - bass, vocals (ST); Mark Thomas - guitar (MT)

Through serendipity, blood and luck, the quartet of Lockjaw fell together. Guitarist Mark and drummer Andrew played together in Ottawa's Quam, a band which broke up before Mark's younger brother Sean moved to Ottawa in the fall of 1991, leaving his band Nosad and the brothers' hometown of Belleville, Ontario. Mark and Sean soon met up with drummer Martin, who was playing with The Ninjas (although he denies the name), at a Nation Of Ulysses concert and from there, Lockjaw were. Months later, after the debut 7" had been recorded, Martin announced that he was going to Indonesia on a youth exchange program. The Thomas brothers enlisted Mark's ex-bandmate Andrew to fill in for Martin on their tour, but being soft-hearted lads, they couldn't bring themselves to kick out of one the drummers. When Martin returns to Canada in April, he'll contribute his talents to the trio.

The following is a compilation of two interviews; the first conducted on April 30, 1992, by Rori Caffrey and Simon Oates; the second on December 20, 1992, by Rori Caffrey. Photography by Shawn Scallen.

LOCKJAW

MRR: Did you have a certain sound in mind when Martin joined the band; was it anything you can define?
ST: We didn't have a certain sound in mind as much as we wanted someone who would bring a sound to the band. We played with Martin and when we jammed he had different uses for a lot of the drums than the rest of the drummers we'd seen.
MRR: Did you have any influences that you all shared?
ST: I think we all have different musical interests. There are certain bands that we listen to, but when we actually write the songs we try not to emphasize the same groups we like.
MT: We try and do something different with every song.
MRR: How do you come up with the music? Is it all three of you?
MT: Someone will have an idea for a song, or maybe even an entire song written, and then they'll bring it to practice and explain what they've got, and we'll go from there.
MRR: You never jam and get something out of that?
MG: We jam, but usually it's with a part in mind. Someone will have an idea and they'll play something that they've already written and the others will contribute their part to that idea.
MRR: I noticed one of your newer songs was a lot longer than most of your other stuff. Do you see your music changing at all?
ST: The song that I'm writing right now is about seven minutes long. I like long songs. I like to be able to explore everything that I can think of. Sometimes a three minute song is good, but it's a challenge to see if you can keep the energy up for a longer period of time.
MRR: Do you ever cover other people's songs?
MT: Sometimes I hear a song that I'd like to learn, and I'll figure it out on my own, but music is our way of expressing what we're feeling, thinking, whatever. So, if you look at it that way, doing someone else's song is kind of pointless.
MG: Instead of doing a cover, I'd rather write a song myself that gives me the same feeling.
MRR: I've noticed, in seeing you live, that a lot of the time you're turned in, facing each other. Do you work off each other when you're playing?
ST: I think we play a lot better, until you get really, really good, when you're in contact with the other musicians.
MG: I sort of despise bands that get out on a big stage, and they're like 10 feet apart from each other — they don't look at each other, and they just do their own thing. This way, I find it easier to concentrate, and I do feed off both of them.
MRR: What do you guys think of the Ottawa scene in general?
ST: I like playing Ottawa shows. It's strange though, that it's such a large city, and yet there's not always a lot of people that come out for all the bands. I find a lot of the local bands have a group of friends who will see them but not really experience other bands.
MG: It's funny, because most of the show's we've played here, we've gotten completely different crowds at each of them. If you put everybody together, you'd get at least 300 people that would come out and see any band, but they don't.
MT: I've been in Ottawa for over three years, and this is the second band I've been in, and I really like doing shows here. I find it really easy to set up a show and play, and have at least some people show up — in that way Ottawa's really good. The one thing I don't like about the scene here is that bands, at times, reach a certain point — with their sound, audience, performance... — and never get past it. I think it's very important to keep progressing as a band and to keep experimenting with new ideas, even if they don't always work. The point is to keep trying something new and different. I really hate going to see a band that I saw five months ago and see the exact same set, the exact same songs.
MRR: You have released a 7", that you recorded in the summer. How has that been going?
MT: Pretty well. We've been selling them since a show we did last month.
MRR: How widespread will the distribution be?
AC: We're going to sell it by mail order and at shows. We sent some to some radio stations here in Canada, and we've written to some distributors.
MRR: You also toured in August. How did that go, without having a recording out at the time?
ST: It went fairly well. We did have some tapes out, but it would have gone better if we'd gotten the 7" out before we left, I think.
MRR: You have a very complex sound, that probably isn't suited for mass appeal. What is appealing about it to yourselves?
ST: It's not something I think about, really. It's simply what comes out when I play bass. There isn't any contrived sound that we are aiming for; each song has its own theme.
AC: I can get into all the rhythms that I play. They may not be danceable, within the songs, but there is always something

I can get into. I started listening to the band with the perspective of someone who was going to join, so I probably hear it a bit differently than someone who is just an observer.

MT: We play what appeals to us. I like bands that explore extremes, musically, whether it's complicated, noisy, simple, quiet... That's what we try to do.

MRR: Is there any endurance problems, on the part of the drummer, with playing the long songs?

AC: No.

MRR: Lyrically, is there a pattern of themes? I notice some ideas reappearing within your songs?

ST: One theme I use a lot is that of cycles — how institutions and ideas are carried through in cycles — and unless you start something completely original/separate from what already exists, you'll still be playing a part in the original cycle. Most importantly, you will still be continuing the bad aspects of that system, whether it be the exploitation of the environment, or of other people, or whatever. You must develop completely new systems to break that cycle of exploitation.

LOCKJAW

MRR: How far does this extend into your lifestyle?

ST: Hopefully, it affects all aspects of my life; the way I act, the way I think. Living in a consumer culture, it definitely affects what I buy.

MRR: Musically, you remind me more of a free-form jazz style, than punk rock. Do you see yourselves that way?

MT: We definitely don't have a (stereotypical) "punk rock" style. But I wouldn't say we sound like free-form jazz, because our songs are always highly structured. They may seem abstract when you first hear them, but they actually aren't.

MRR: But why do you play at punk shows?

MT: Because punk rock is great! Our approach to being in the band is very grassroots. We set up our own shows, keep the prices low, avoid playing in bars as much as we can. We also booked our tour, and put out the record ourselves. It's just the way we like to do things.

MRR: When punk rock first came out it was a reaction to the stadium rock of the 70s; it brought music back to the streets. In making your music complex, are you moving back into the realm of progressive rock?

ST: I don't think so at all. I don't think it matters what you play, it's how you do it — how you represent yourself as a band. You can stand five feet away from us when we're playing.

MRR: What do you think of the professionalization of "punk" bands?

ST: It's interesting to see a band start out as a street-level band, but when they get the opportunity to move to a big label and sell T-shirts for $20 they do. I think there's a big difference. between bands that do things for themselves because that's what they believe in, and bands that do things for themselves because no one else will do it for them.

MRR: That brings up the question of "music as art" vs. "music as commodity". Can you sell true art?

AC: Is that really a question that needs to be asked? It's never occurred to me.

ST: It's not an issue for us because we do everything ourselves. It doesn't become an issue until you let others do things for you, and lose control of how you are being represented.

MT: We exist as a band because we enjoy playing music, and for various reasons, we have agreed to work together to write and perform. Whether our music sells or not, we will still be a band. Our goal isn't to create a product designed for mass consumption.

MRR: What's the next step for Lockjaw?

MT: We have two songs coming out on two different Allied compilations, and we're recording again in January. But our next big step will be when Martin comes back, and we start working as a four-piece.

MRR: What do you hope Martin brings back from Indonesia?

AC: I hope he brings back some cool toys.

Lockjaw can be reached at 222 Arlington Ave., Ottawa, Ontario, Canada, K1R 5S9. Their three-song 7" is available for $3.50 ppd. Phone 613-236-4830.

LOCKJAW

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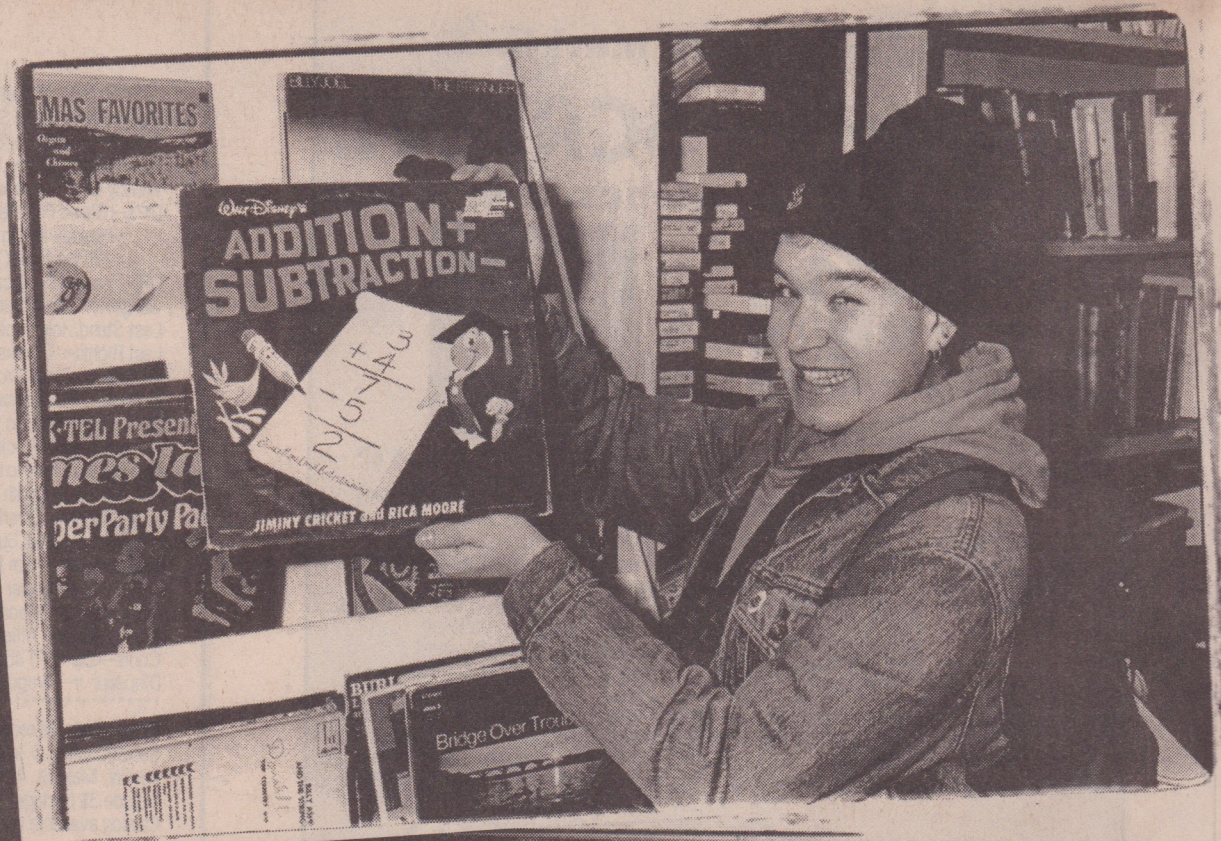
EMO BOY'S GUIDE TO THRIFT STORE SHOPPING



1. Find a Thrift Shop

Check your Yellow Pages under "Thrift Stores" or "Second Hand Stores". The latter of these two categories will also list shops that sell second hand clothing on commission. These stores usually charge hefty prices for clothing that was trendy a couple of years ago and are therefore usually not worth checking out. Thrift shops in central urban locations often charge high prices as well, so attempt to find ones in less popular parts of town. Not only do the popular ones (usually located in the downtown sector) have high prices, but they are well combed through by owners of hip retro-clothes/book/record stores, so don't count on finding Levi's, Timothy Leary books, or Funkadelic albums. Small town thrift shops are renowned for having the coolest gear, so be sure to search some out if you're ever stuck in a hicktown while visiting relatives or something. Better yet, round up a car and some friends and set out on a thrift shop quest.

2. Prepare for the Thrift Shop

If you're shopping for clothes, books, records, etc., bring a knapsack so you can be ultra-enviro by not using one of their already used shopping bags. If you're shopping for furniture, bring a vehicle, as some thrift shops don't have delivery systems. When clothes shopping, wear a t-shirt so you can try on shirts, jackets, and sweaters over top and not have to worry about finding a change room. Speaking of change rooms, many thrift shops are short on them. Bring along a friend to stand guard while you try on pants in a secluded corner, or simply to critique your new outfits. I've never been to a thrift shop that takes cheques or plastic, so be sure to bring cash as well.

3. Shopping at the Thrift Shop

Unfortunately, some people use drop boxes as garbage cans and donate total crap, as opposed to stuff they just don't need anymore. Because of this, check out everything you buy. Plug in all electrical appliances, look for tears and stains in clothing, check for scratches on records, and flip through old books for noticeable shortages of pages. Don't be scared off by musty smelling stuff; clothing can be dry-cleaned and books can be aired out by leaving them on your window sill or by burning incense close to them. Vinegar and a J-cloth can work wonders on old records and Shoe Goo resurrects shoes left for dead. The point is, most of the stuff at thrift shops is good, and what isn't good can often be repaired. Never trust the store's sizing system — especially trouser waist measurements. Look for tags and try stuff on. XL seems to be the most sought after, and therefore least common, size so if you're petite, you're definitely in luck. Use your creativity. Old costume jewelry is a great sources of cheap beads, and little kid's t-shirts and kilts can be transformed into styley hats. Try buying two button up shirts, then de-stitching them and sewing the arms of one onto the torso of the other. If you dig a shirt's pattern but it doesn't fit you, buy it and use it to patch up old jeans. Toys and appliances can make cool jewelry, and ugly shoes and boots can be made quite attractive with paint and a little bit of spare time. Photographers and artists should always check thrift shops for frames before dishing out major bucks for new ones. Bands take note! Suitcases and trunks may be too musty for holding clothes, but they work just fine for patch-cords, pedals, etc.. Decorated bed sheets make cool back-drops, and old rugs work as drum mats. Coat racks and tall lamps can be used as make-shift mic stands, and far as stage props and costumes, just look at SNFU or FurnaceFace. Nuff said?

4. Ripping off the Thrift Store

You don't. When you steal form a thrift shop, you're ripping off a charity that people's lives depend on. If you seriously cannot afford an item, tell the sales people — most are quite sympathetic and will lower the price for you. Volunteers can usually help themselves to the clothes, or at least get to see the stuff as it comes in and get first crack at it.

5. Other Helpful Hints

Become known to to the sales people, either by volunteering or by becoming a friendly regular. If they know you (and your financial situation), they will likely cut you some deals, and possibly look out for you. That shouldn't stop you from going often as to see new stuff as it comes in. Buying lots of at the same time also seems to be a good way of getting a discount. If an amazing garment doesn't fit you, remember that hip second hand clothing stores will often pay out a pretty penny for cool retro duds. While trying on an item, keep your eyes on any of your clothes that are not on your body. It's not that anybody will necessarily try to rip you off, but your abandoned jacket of gloves look like merchandise to other customers. Be polite and return stuff you don't buy to exactly where you found it. The vast majority of thrift shop employees are volunteers, so don't make their jobs harder than they already are.

Pics: Shawn Scallen

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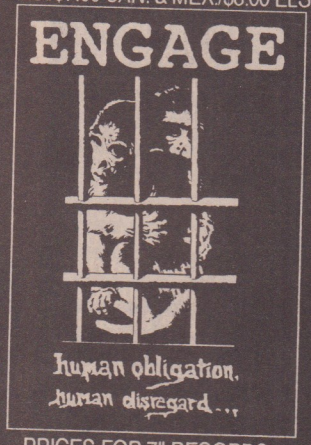

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MINIATURE GOLFING WITH TILT

BY DEVON MORF & ALICIA ROSE

HOLE · NUMBER 1

MRR: So here we are with Jeffrey at hole number one, first question, when did the band actually get started?

J: (*Oh, almost a hole in one!*) Officially in February of '92. Vince and Cinder and I hooked up with Pete then and actually decided to be a band called Tilt.

MRR: Before that you were involved with Phoenix Ironworks, the band and the warehouse?

J: Right, we started Phoenix Ironworks the band in '87, which was just punk rock acoustic music. There was no rules—anybody who wanted to be in the band could be in the band. At one point we had 13 lead singers. Actually we had 13 people in the band and 8 of them were lead singers and no one really listened to each other.

C: Are you talking about the night we met?

J: Yeah, that actually was the night.

C: They had 13 singers at the Hotel Utah and I was out on the town with a girlfriend of mine and I walked by and I looked in the window and said "Oh my god, looks like all these fucking weird people singing at once, that sounds cool." And my girlfriend said, "No, no. I don't want to go there," and I said, "Yeah, yeah, let's go in, it's a sing-along. So I go there and I try to sing along with them and Jeffrey (*loud cheer from golf players*) and I didn't really like each other 'cause I asked him, "Do you know any Ramones tunes? And he said, "Yeah, but I forgot 'em all."

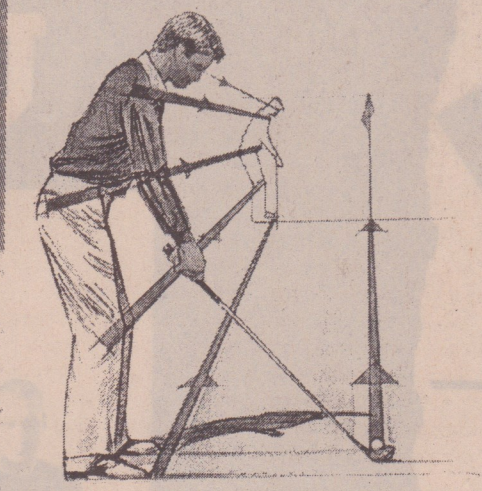
J: I guess I just wasn't amused with the Ramones at that point. I was more interested in the Carter Family.

MRR: But the music was considerably different when I saw Phoenix Ironworks at Gilman St. It seemed more like industrial folk or something to that effect; why the total change?

J: Was that at the 'anarchist convention' thing?

MRR: Yeah.

J: Basically, there was a change into that, and then there was a change back. I've always been into punk rock, I used to do a bunch of punk rock shit in the late '70s, early '80s and then around '82 I got fed up with it and just felt it was kind of like poserville, like I'm one to talk right? Anyway, so I just decided to 86 all my electric stuff and I bought an acoustic guitar and started playing Woody Guthrie songs again 'cause I just felt that was more punk rock, for me, than anything that was happening where I was at the time...which was in Detroit. Then Phoenix Ironworks came up a few years later and then the change back was because I felt it was time to break out the Marshall again. As far as Phoenix Ironworks, the warehouse, is concerned, in February or March of '93 it will probably be torn down to replace I-880 which is the freeway which was lost in the earthquake of '89. So it will be a point in history that will be lost.



MRR: How did the song about finding a bum under the car come about?

C: It's a true story about a couple living in SF who get up in the morning to go do their daily commute and they find a dead bum under their car. Then it's the dilemma of what do you do? You're gonna be late to work if you don't hop on the (*oh, horrible shot!*) freeway, what do you do? Do you pick him up and just shove him off to the side on the sidewalk or do you actually give a shit and call the cops and sort of mourn a little bit?

MRR: What's the name of the song?

C: "Dead Bum."

MRR: How did the 7 inch with Lookout come about?

J: We made this recording down at House of Faith in Palo Alto with Bart.

MRR: Are we waiting for me now?

J: Maybe so. (*to Pete*) How did that 7" come about?

P: That 7" came about because we recorded for a demo tape in July and then Jeff played it for Larry and he liked it and he eventually said okay. That's basically what happened.

HOLE · NUMBER 2

MRR: How do you feel about the demo tape? Live, it seems there's a little more there.

P: I think we're more powerful live than we are on the tape. It's all right, I'm happy with it.

V: We'd only been together five months when we made that tape. We'd only been playing together since February. So that's not very long to have it together. We've gone on tour since then and that's made a big difference...once you're out there and doing that sort of bit everyday. It changes the way you play.

MRR: How long were you on tour?

V: We were on tour for three weeks.

MRR: And where all did you go?

V: Oregon, Washington and Canada.

J: We had shows in L.A. and also in Pomona.

HOLE · NUMBER 3

MRR: Also on the demo tape it seemed that Cinder had less range on her vocals than she does live. Do you think it was because it was her first time in the studio and she held back a little?

J: I think the studio vocals are probably less powerful but I think they have a little too much delay on the. Maybe that's part of what makes them sound that way.

V: We also recorded 17 songs in 8 hours. So when he started mixing it, after a while we sort of exited all type of production and were just lying in the room completely devastated and let the engineer do everything. And he did the best he could, but it's not exactly what we wanted.

MRR: Are the songs on the 7" from that same session?

V: Yeah.

(*Oh my god, it's heading towards the hole!*)

MRR: Tilt gets compared to X a lot. How do you feel about that?

C: Oh, man.

P: I think it's great.

J: I think the only reason they compare us to X is because we have a female singer and our bass player sings.

C: A male bass player that harmonizes.

MRR: (*to Jeffrey*) And you stand just like Billy Zoom. (*laughter*)

V: He's got that Midwest twang, too.

J: Billy got that from me! You see, Billy and I went to junior high school together back in Detroit.

MRR: (*to Pete*) You help sing on some of the songs. Do you help write any of the lyrics?

P: No, the only lyrics that I've written are just little phrases that sometime happen to work for no apparent reason whatsoever. I'll just say, "Okay, I've got this impromptu lyric and it's right here, all right?" And Cinder will say, "Oh, that works perfectly for this song." And I go "How does that work perfectly for the song?" And she she goes, "Oh, it just does 'cause you know I'm just kind of a poet anyway, so this is kind of like a haiku." (laughter)

MRR: So do these things you come up with have any relevance to the song at all or do you just come up with them?

P: I come up with them independently. I'm like at home, I think we might be physically linked.

(Cinder starts talking into recorder while others are challenged by an uphill, curving rock tunnel object preceding the next hole)

HOLE NUMBER 4

C: I came out to California from Nebraska in 1986 'cause my parents sent me to charm school because they wanted me to have a political career, 'cause they're leftists that live in Nebraska. So they sent me to Diane Feinstein's charm school and I flunked out 'cause every time I'd get one wrong on the test I'd say socially incorrect things like "Fuck God", or "Oh, my dripping gash." So I dropped out of charm school and there went my political career. That was kind of a drag. My parents were really disappointed in me, especially since I come from a long line of socialist circus performers and the only reason we ended up in Nebraska is because the circus went bankrupt there and kind of disbanded. But anyway, my mom's dead now and she was survived by me, my two brothers, and my dad who are still in Nebraska and make a living by manufacturing trapeze accoutrements and accessories. Jeffrey and I are the business types too. Even though we do come from leftist backgrounds, we still believe in capitalism to a certain extent because we make our...if you've ever seen the patterns on bungle cords, what we do is we sit on a computer all day and we design those interesting patterns and color combinations for bungle cords. If you've ever noticed there's no two alike. It takes a lot of effort. Anyway, that's what we do for a living, that's about all I can think of besides Jeff coming from Detroit. God knows what he did there; I think he hung out with the MC5 or something, and the Nuge. That's where he learned how to bow hunt anyway.

HOLE NUMBER 5

MRR: So which was the most interesting city you've played on tour?

J: Interesting or funniest show? We had real fun at this show we had that got canceled in Seattle, cause we were having a terrible time there. We played at this one bar and it was really horrible. We were supposed to play at this other show at the Barricades that was an all-ages show that got shut down by the police, so we ended up playing at this party house with Econochrist and it got shut down by the police because it was an all-ages show. I think that was one of our funniest shows. Interesting cities? Victoria was pretty cool. There was a ferry ride out there, it was really scenic and stuff.

MRR: How do you feel about playing all-ages shows as opposed to bars?

J: I don't mind playing bars, but I really like playing all-ages shows a lot too. They're just a lot more fun, more relaxed. Some of the bar people are just there to get drunk and they're just too cool to listen to you. Especially some of the bars in San Francisco, even when I go to shows it just seems like a really jaded scene. There's so many bands and everyone's in one, and everyone in bars think they're just too cooool to listen to you sometimes. Whereas at all-ages shows, people are there for the music. Not for the alcohol or anything else, not to make a scene but to listen to the bands.

MRR: *(to Vince)* So were you in any bands before joining Tilt?

V: Yeah, I was in a band called Basic Radio a number of years ago. Then I was in band called Elephant Men for about three years following Basic Radio, then I hooked up with Jeff and Cinder.

MRR: Did you have any interesting encounters on tour? Meet any interesting inbred people?

V: Yeah, actually I met a real strange white witch when we were on the island of Victoria. We were playing with Haunted Garage and we'd been hearing stories about this island because people in Vancouver were telling us they were finding strangely related animal parts in the parks around there. So we were kind of expecting something strange when we got to Victoria and actually started hanging around Haunted Garage. The whole night had a strange occult feel to it. Then I was up there in the band room and this girl who looked perfectly normal came up and started telling me about how the place had drawn her to it in her battle with the evil witches on the island. *(Why don't we let these folks go a ahead of us?)*

MRR: How were the shows with Haunted Garage? That's quite a different bill. Were the crowds receptive to you?

V: They were at this particular show. I don't know why. I don't think Haunted Garage had a whole lot of their crowd there because people started leaving when they started to play. Maybe if we were playing with them in L.A.they might not have appreciated us as much. We played with a great band there called Dead Beat Backbones. They opened the show and we played after them.

(Yeah!)

MRR: Did the name Tilt come from a love of pinball or drinking.

P: I think it came from a combination of the two. Probably drunken pinball playing.

J: Or like the old 1920's silent movies were they had gangsters chasing each other and a guy would be hanging out the window of a Model-T getaway car and would be turning a corner so fast they'd be up on two wheels.

C: *(Pointing)* Like that kid right there on the Malibu Speedway.

(Cheers and laughter as the kid misses a turn and rides up onto the shoulder, and looks confused)

C: Ah, poor guy.

V: He's not getting his license till he's 18.

HOLE NUMBER 6

MRR: *(to Cinder)* Do you have any formal training for your vocals or is it just all natural?

C: Well, when I was a kid I used to gargle with Lysol and that's how I get this nice gravelly tone.

MRR: Can you shatter glasses or anything?

C: Well, I'm Welch and that's one of the things Welch people are sort of famous for. Seriously, for singing in a large choral organizations in the coal mines. You gotta sing in a coal mine it's all dark and...

MRR: Isn't that dangerous though, won't it collapse on you?

C: Only if you hit a certain harmony that's why we all try to have frontal placement and nice resonance

MRR: So most of your lyrics come from true life experiences, right?

C: Yeah, when I first started being in bands about 8 years ago when I was 6, *(laughs)* and first I wrote all your typical punk rock political lyrics like "the government is bad, cops are bad, yeah, yeah, yeah hit 'em in the head." And stuff like that, but then as I got older I learned that the more you learn the less you really know and so I just stick with what I really know and that's my eternal madness. My own internal hell. I try not to be gratuitously

INCORRECT

political and if it comes out that way, I apologize. I can't really help if it's filtered through my psyche but it all just comes from my dreams and vision that I have when I take a really good shit. What can I say?

HOLE NUMBER 7

MRR: So what's the most embarrassing occupation you've ever had?

J: I worked for a bunch of hippies on an organic turkey farm back in Michigan.

P: So did you know Tilt are into thrill sports?

C: Yeah!

P: Bungie jumping, sky diving, big wave surfing, hang gliding...

C: Sniping at people from the tops of big buildings.

MRR: What about elevator surfing?

P: Never done it, but it sounds like a good idea.

HOLE NUMBER 9

MRR: Did you have any silly hobbies or collections when you were growing up?

V: I don't think I did.

MRR: No bug collection?

V: I collected lint out of my pockets sometimes, that was kind of fun.

MRR: Was that when you were in Basic Radio?

V: *(laughs)* No, that followed Basic Radio, actually.

P: I have one, when I was growing up and a sixteen year old virgin kid. Really sexually frustrated. I'd go out and instead of picking up on girls or something like that I'd throw lemons at buses to alleviate my sexual tension. It was amazing how much tension you could get away in one night of popping lemons onto buses. I had the whole of the Berkeley Hills charted out in terms of where the good lemon trees were at and where the best hiding spots were at and sometimes I'd get daring and throw them at police cars and then go running, but that got a little too close cause I had to dive into some bushes and stuff.

J: We used to have a similar technique in Detroit. In the winter, we used to put rocks in snowballs and throw them at cars.

MRR: Did you ever cause an accident?

P: Never cause and accident, just good clean fun.

HOLE NUMBER 10

MRR: If Tilt were offered to be on American Gladiators would you accept?

J: Definitely, Tilt is hell of into thrill sports.

V: Absolutely.

MRR: Which competition do you think you'd excel in?

J: I think the cannonball. I think I'd do really good at the cannonball. You know the one where they jump on the rope and then they try to knock the other person off of the pillar. I think that's fucking hella cool. I reminds me of gym class, trying to climb the rope.

V: For me it'd make little difference as long as it had to do with a rope and Jeanette.

(laughter)

J: The other one that I think is real cool is where they have those huge iron balls you go inside of and roll around and you try to like get up on the little ring. Oh, well I guess you have to see that program more than once.

HOLE NUMBER 11

MRR: Have you ever had to be confrontational with an audience member?

C: No, but we did with another band that shall remain nameless. We almost had to rumble.

MRR: Was it like Sharks vs. Jets?

C: Yeah, pick a name.

MRR: Tilt vs. Jets!

J: That's right, if we were ever on American Gladiators we'd like to compete against Circle C from Vancouver.

C: Their singer wore this white billowing Wuthering Heights shirt and he sang all these sensitive songs. He was a real big rock star and had this recording contract. So of course they got paid disproportionally, they got way more than we did and there were only two bands and we were on the road and we had no gas money. We kind of approached them after the show and said "Hey, you know, do you think you could maybe kick us down a little extra money for gas and the guy said, "What? Who are you? You don't have a record out, no one's ever heard of anything by Tilt." Then it just snapped and it was one of those unifying things, were we all bonded on this and we all turned into your typical American confrontational shitheads or whatever. So it was like, "Oh, yeah? Well, you're just a poser. You sell out! And Jeff said we were just trying to appeal to your sensitivity and the guy, said "Yeah, well it didn't work." So Vince said "Yeah, that's cause you have no sensitivity you fuck!" That's the first time I've ever seen Vince get angry at anyone. He looked really bad ass and laughed in this American My gangster posture. It was pretty funny then this guy said, "Well, I'm not part of your punk rock scene, I'm not part of any scene." So we just jumped into the van and sped away. We didn't touch him. At least there were no witnesses. *(laughter)*

HOLE NUMBER 12

MRR: Is the band a long term project?

C: We're in it till the death.

J: Speaking for myself, I haven't stopped during the music thing during the last 14 years so I'd say I'm a lifer. I'm a definite lifer. As far as Tilt goes...

C: We're not part of the East Bay scene, we're not part of any scene! *(laughter)*

P: We like what we're doing, we're gonna do it for a long time. Not to say that we're not gonna do anything else.

C: We'll all have our little solo careers.

P: Today it's music, tomorrow it's painting, who knows what little artistic inquiry we'll dabble with.

V: The whole is greater than the sums of its parts.

C: Music is just one of the many mediums we happened to be dabbling in at the moment.

MRR: So do you see perhaps a concept album in the future with a theme, like Styx?

J: The river Styx?

P: Styx is one of my favorite mythological characters.

C: I think we're gonna put out album covers with each of our heads on the covers. Has that been done?

Everyone: The Melvins.

Someone: And Kiss.

J: Oh, Kiss did that too?

MRR: So do you guys consider yourself anything like the Butthole Surfers?

P: No, I don't think so.

C: I really felt akin to that woman in Slacker when she was trying to sell her friend Madonna's papsmear.

MRR: Any reason why?

C: Just because I'm really into vaginal fluids.

J: Me too! I hell of heart vaginal fluids!

HOLE NUMBER 13

MRR: How do you feel about people mentioning Crimpshrine in regards to Tilt?

P: Well, Crimpshrine was three or four years of my life. That's about it. I think there's other people who are ex-members of bands who more like to be attached with their old bands. For instance, Pegboy, a lot of how they first got noticed because they're ex-Naked Raygun, or ex-this and that, but I don't think Tilt is that at all. Basically, we've all been in other bands before, so this is just one link in the chain.

(Bored with the designated course, we played our way through to the 18th hole via a short cut of our own making)

HOLE NUMBER 18

C: We didn't tell them about the Rainbow Falls incident.

MRR: Oh, I nearly forgot to ask about the Rainbow falls incident.

C: We almost got kicked out of Rainbow Falls Park because it wall all Pete's fault he had to jump off this 70 foot high, well how high was it 40 feet?

J: It was pretty high.

P: About 70.

J: I'd say it was about 50.

C: It was somewhere between 40 and 870 feet.

P: I think it was about 500 feet.

C: It was probably 1000.

J: Like I've said before, Tilt is definitely a thrill sport band.

P: We're really good at cliff diving. You can see that because we're all here. In cliff diving you're either good or a bunch of red stuff on a rock.

J: Anyway, Ranger Bob came out and said you guys are out of here!

MRR: Was he wearing an umpire mask and stuff?

C: Right! Pete jumped from the bridge first and then I wasn't gonna be the girl going last so I went second, and then Vince went and Jeffrey was scrambling up there so he could jump off and then the Ranger came.

J: Actually, I was just very scarred and the was no way I was gonna jump off that fucking bridge.

C: Yeah, and you'd already been down in the water going "Oh it's so warm and it's so deep, but don't do it, don't jump! But it's so warm and it's so deep and gentile."

MRR: Are you sure he wasn't having sex in the river!

(laughter)

P: I had originally gone, oh I bet it's pretty cold right now but then Jeffrey goes down there and starts swimming and saying how great the water is... "don't jump!" So I said "Vince, hold my shit."

C: And he's pulling out telescopes and frogs and 29 pen and pencil sets and all this stuff.

V: He looked like Bobby Brady.

C: Then he climbed over without hesitation and did a perfect form jump.

J: Doing a back stroke back to shore.

C: Then I went and I was wearing a sports bra.

MRR: 'Cause you're into thrill sports?

C: Yeah! So when I jumped my sports bra kind of wrapped around my arms and my neck and for a second I couldn't really get my arms out and I was sort of panicking but then I got it down right above my tits and then I hit the service, pulling my bra down, as I got out of the way in order for Vince to jump.

J: To kind of some it up, we highly recommend this State Park in Washington called Rainbow Falls right off of I-5, you can't miss it.

C: But the Ranger lives right by the fucking bridge and says, "Did you guys think I wasn't gonna see ya? I live right here!" and Jeff goes, "I'm really sickened that they did this and I promise they won't do this again as long as I'm around."

J: I played the really heavy handed guy, going, "As long as I'm here these guys will not do this again I guarantee it."

C: We just needed to blow off a little steam and get back on the road.

V: Jeffrey studied Partridge Family episodes so he could get down Reuben Kincade's superb style of managing.

J: Yeah, I definitely pulled out a few Reuben Kincade cards on him.

(done with golf, Pete hits the batting cages with the remaining members pointing out there favorite pin ball machines)

J: Check it out, on the Simpson's pin ball machine, the coolest thing about it, Bart is wearing a Tilt T-shirt.

MRR: Oh-my-gosh, you're right... *(to Vince)* So is Elvira you're favorite pin ball machine?

V: Absolutely, no doubt about it.

C: Adam's Family is mine. I scored 44 million in one play!

MRR: What do you think about video games.

V: I grew up on video games I didn't start playing pin ball until I started hanging out with old guys like Jeff and Cinder. That's why they're so into pinball, they grew up in the 70's.

MRR: How do you feel about the old classic like Galaga and Centipede as compared to the new three dimensional cartoon ones?

V: Oh, I'll always be a big Centipede fan, actually I'm more of a Millipede fan actually. I never really got into Centipede too much. I love Galaga, it's one of my favorites. I love Space Duel, that was the cover of the Who single for "Athena." I don't know if you remember that one, that was a wonderful game.

MRR: So which pin ball game has the best sound track?

C: Getaway has a ZZ Top song, but he best bass line is on Funhouse.

MRR: How about vocals?

C: Adam's family has the best vocals because they have a simulated voice for Juan Julia or whatever that guy's name is, he's a great actor. I don't know why he was in that stupid movie. But they have some pretty good simulated voices talking to you.

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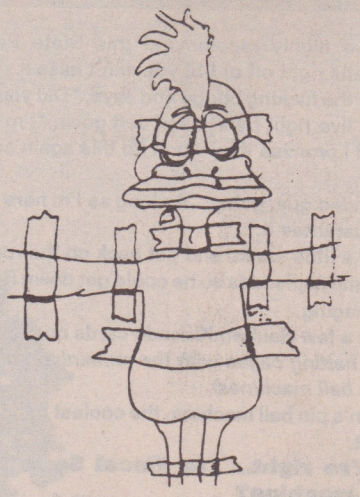

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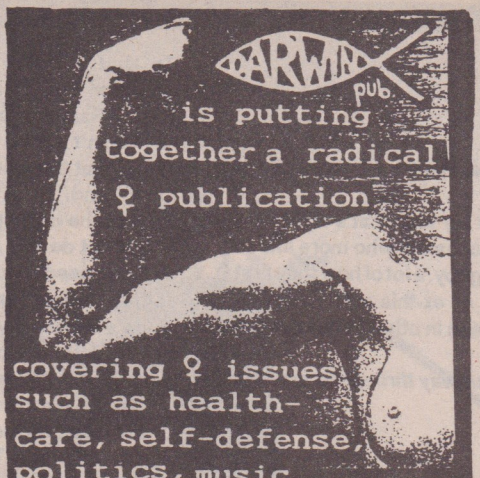

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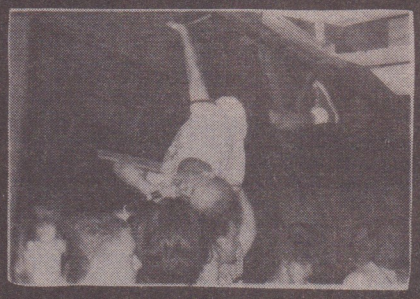

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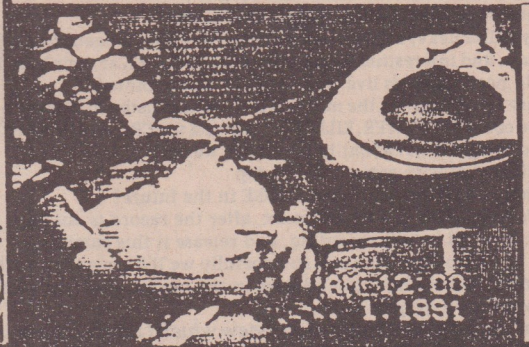

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NO JOKE

NO JOKE emerged out of the rubble of the Buffalo Hardcore scene four years ago making their mark with the heaviest sound combined with introspective lyrics to bring a distinctive quality to their music not previously seen in the Buffalo area. After two years of bad fortune, NO JOKE is making a comeback with their new CROWN RECORDS release "Into My Words". Following the 7", the band has set out to make a name for itself in the music world through a vicious cycle of live performances which could end up in your backyard any day now. Following their most recent performance in Syra cuse, I had the opportunity to interview NO JOKE and discuss their plan for world domination.

MRR: First, lets have the standard band lowdown-

Greg: We've been around for about four years now, and every year we seem to be getting better. We have Rob Harris on the Bass, Dennis Merrick on the drums, Justin on vocals, and me, Greg Gonzalez on guitar.

Justin: I started this band with the idea of playing music that I could get into, which means heavy ass music and lyrics which have more than half a brain behind them.

MRR: I understand you guys had a record deal go bad or something, what's the deal?

Justin: About three years ago, this dude Jeff Johns, offered us a record deal after seeing us live. He offered us a pretty standard deal, and we recorded three songs and waited for him to put it out. Months passed and nothing happened, he kept saying that the covers were delayed or the pressing plant screwed up, but said that it would come out soon. He put ads in MRR, and collected the money from orders, but he never put the record out. Two years have passed and we are still trying to hunt this bastard down. What came of this was a five hundred dollar debt, and two years of waiting for people to hear us, and they never did.

Greg: The worst part about the whole thing was that we wasted time sitting around waiting when we could have been looking for another record deal. The whole situation is just a sad commentary on how easy it is to get ripped off through the mail. I've gotten so many letters from people who lost money through the add alone that it's not funny.

MRR: How about this new record?

Greg: Well, unlike our last recording, this one is actually out. CROWN adds should be in MRR soon. This new record is about a hundred times heavier than our last 7" and is a better representation of what we are about, because we've had two years to perfect our sound since the deal gone bad.

Justin: Although the songs on "Into My Words," were recorded a while ago, it's still a great record, and one that I'm very proud of. CROWN RECORDS has done a good job of supplying us with the support necessary to get this thing out, unlike that bastard we dealt with before.

MRR: How would you classify the NO JOKE sound?

Justin: If you like heavy music, then we're for you. Big fat beats, heavy guitar, good vocals, and interesting lyrics. To capture NO JOKE at their best, I think you would need to see us live, you won't be disappointed.

Greg: Since I write most of the music, a lot of what I listen to shows up in our songs. You could put SLAYER, KILLING TIME, and the CRO-MAGS in a blender and you'd probably get about half of what we do.

Justin: I like mine with some C.O.C on top.

MRR: What can we expect from NO JOKE in the future?

Justin: We would like to do a tour soon, after the record is out for a while, and then do a full length recording, and release it this summer.

Greg: All I want to do is play out, so hopefully we'll have a tour hooked up this summer. Plus we have our address in the record, so if you want us to come to your town drop us a line.

This is just a preliminary interview which I have set up to launch my new fanzine ATHENS IN YOUR FACE, based in Cleveland. Thanks for the support. Arnold Jonas

England's Rancid Hell Spawn first splattered the pages of MRR in December 1988 when the debut single, Festering Pus, got the thumbs up. Rancid Hell Spawn's grunge-laced blasts of punk noise have continued to appear on a more or less regular basis since. The count, as at the start of 1993, is two albums, one mini-album, one EP and two singles, with another album in the pipeline.

So where do we start? Rancid Hell Spawn's stock in trade is mega-distorted pop punk with a bizarre and unique sound, with steamrollering riffs played at a hundred miles per hour. Sub Punk, not Sub Pop. Sound-wise, Rancid Hell Spawn use guitars, cheap Casio organs and distortion pedals to create an absolute wall of noise, with the treble turned up so high that the catchy, insistent riffs burn themselves into your brain. The experience of listening to a Rancid Hell Spawn album has been compared to listening to Eddie Cochran whilst wearing a chemical warfare suit full of angry wasps, or biting into a sickly candy bar and finding a razor blade inside.

Rancid Hell Spawn sell far more records in the USA than they do on their native shores, so it's time MRR readers got the low down on their operation.

In truth, Rancid Hell Spawn is one guy, Charlie Chainsaw who can trace his punk roots back to London's three chord attack on the music world in the seventies. Charlie edited the Chainsaw fanzine from 1977 to 1985, and adopted the Rancid Hell Spawn alias when he figured making music was better than writing about it. But... we'll let him tell it from here.

Charlie: I've been into punk right from the very start, in 1976. My earliest memories of gigs are going to see bands like the Damned play in small bars in south London in front of audiences of 20, before anybody had heard of them. I then had the experience of seeing the whole thing explode into the public eye after the Sex Pistols swore on the television.

MRR: And the fanzine followed this?

Charlie: Yes, I started the magazine in 1977 and ran it for eight years.

MRR: But how did Rancid Hell Spawn get started? The first record wasn't released until 1988, so you were hardly in the major British punk explosion.

Charlie: Getting a band together and releasing a single was something I'd always wanted to do. I'd tried getting bands together a few times in the past, but nothing really worked out. After a while I decided to try recording solo. That struck me as being a good idea because I didn't have to put up with other band members' ideas of what the band should be like. I had my own ideas of what I wanted to do with the band, and these ideas seemed to be different from everybody else's, so I decided to go it alone. So I bought myself a cheap portastudio, recorded three songs in my front room, and released them as the *Festering Pus* single. I never expected to do more than one single, because I never expected anybody to buy it. But all three of the English music papers gave the record a good review, and it had some airplay on the John Peel show as well, and it ended up selling out within weeks. So I decided to keep going, and that was the beginning of Rancid Hell Spawn.

MRR: So Rancid Hell Spawn has always been a one-man band?

Charlie: Yes. All Rancid Hell Spawn records have been recorded in my front room. I'm surprised that more people don't record their music on portastudios because it's very cheap, and if you take enough trouble to make sure that the sound is OK, the quality of the recording can be as good as the quality that you can get from a professional studio. In fact, you get a better sound on a portastudio than at a professional studio most of the time, because if you're not satisfied with something, you can do it over and over again until you are happy. If you record in a studio, and you're not satisfied with what you've done, you're faced with the stark choice of doing it again and paying again, or putting up with something that you're not happy with. On top of that, studio sound engineers have their own ideas about what the music should sound like, and tend to set the dials to what they want, not what the band wants. That really annoys me, because they're being paid for it!

MRR: So you don't have a very high regard of sound engineers.

Charlie: No. Most of them are idiots! With the first Rancid Hell Spawn album, *Jumpin Jack Flesh*, I had to go into a studio to get the songs mixed down and transferred to reel-to-reel tape. I plugged the portastudio into the mixing desk, turned it on, and then the engineer put his headphones on and started fiddling with the knobs. He kept on fiddling and fiddling, and he started getting angry. After half an hour he said "I'm sorry, we're gonna have to call this whole session off. I've done everything I possibly can, but I can't get rid of that horrible distortion noise". And then I had to break the news to him that the horrible distortion noise was meant to be there. He assumed that there was something wrong with the equipment.

MRR: So how much money do you expect to spend on recording costs for a record?

Charlie: Not much. I reckon that the *Chainsaw Masochist* LP must be the cheapest LP ever recorded. It was recorded in my front room on a portastudio, and transferred to reel-to-reel in a studio. It took four hours in the studio, which cost 10 pounds an hour. So the whole LP cost 40 pounds to record which is about 60 dollars. I challenge anyone to beat that!

MRR: Do you expect anyone to beat that?

Charlie: It's possible. I hope so, anyway! The new Rancid Hell Spawn will cost less than that to record- the whole thing will be mixed down onto a DAT on a borrowed machine, so all I'll have to pay for is the DAT itself. That will be about 6 pounds, or 10 dollars. Can anyone say that they've recorded a whole LP for less than 10 dollars? If somebody tells me that they have, it will make my day! As far as I'm concerned, Nirvana can bugger off! They're actually proud of the fact that their first LP was recorded for 600 dollars. You can record 60 albums for that if you put your mind to it!

MRR: So what do you say your influences would be?

Charlie: Early punk, for the attitude as well as the music. I suppose that my biggest influences to date have been Metal Urbain, Swell Maps, early Jesus & Mary Chain and Slaughter Joe- and more recently a fair number of U.S. hardcore and grunge bands. Also, special mentions to the Desperate Bicycles, and to Eric Hysteric from Germany, who are the pioneers of do-it-yourself home recording. As far as the actual sound is concerned, I got the idea of the cheap tinny fairground organ from the soundtrack of the *Eraserhead* movie- I thought it would be a good idea to try having a fairground organ in a loud, fast punk band. It's actually Fats Waller playing pipe organ in that film, so I suppose you can say that Fats Waller has also been a big influence on Rancid Hell Spawn.

MRR: What are all your songs about? The vocals are always so submerged in distortion and noise that you can't hear the words.

Charlie: I know, I reckon that it sounds best that way. I personally think that the song titles are far more important than the words themselves. With loud music like the Rancids, most people don't bother listening to the lyrics anyway. But the song titles... you can say one hell of a lot in three words!

MRR: So what are all your songs about then?

Charlie: Some of the songs are about the things that have happened to me in the past, and most of the others are about the subjects that fascinate me the most, like surgery and infectious diseases. Others are just sick for the sake of it. But overall, I think that the sound, the song titles and the attitude are the things that really matter.

MRR: What songs are about things that have happened to you in the past?

Charlie: Well... a few years ago, when I was writing for my fanzine, I interviewed a band, who had better remain nameless. This band lived in a huge house, miles away from anywhere, in the south-west of England. They used to while away their hours and days playing their guitars, and getting drunk on scrumpy, which is an extremely powerful local cider. One day, I went down to their house to do an interview with the band for my fanzine. When I got there, I found out that their special treat was to bring some farm animals into the house and fuck them. They called this their "Farm Night" and that's what the "Farm Night" song is about.

MRR: Any more examples?

Charlie: "Cancerous Cowboys" is a song about the cowboy in the Marlboro cigarette adverts getting cancer. That's a bit creepy really, because the song was written in 1989 and the guy actually died of lung cancer earlier this year. Maybe I'll make a good clairvoyant.

MRR: Have there ever been any political songs?

Charlie: Not really. I just think that it would look really silly having an anti-nuclear war song in the middle of a Rancid Hell Spawn album. I suppose that the song "Oil Slick Surfer" on the new album could be interpreted as a protest song about Exxon and their fellow polluters... but it wasn't written as a political song, and Rancid Hell Spawn just isn't a political band.

MRR: What about your record sleeves? They seem about as sick as your song titles.

Charlie: I think the sleeves are very important, especially for a band that nobody knows, who are just starting out. I basically just look for a really good photograph, and put that on the front of the sleeve with the band name. That's all you need. When people flick through racks of record sleeves, I want them to stop at the Rancid Hell Spawn sleeve, pull it out, and say "What the fuck is that?!?" I sincerely hope that a lot of people have bought Rancid Hell Spawn records on the strength of the sleeve alone.

Discography

Festering Pus (7" single, Wrench Records 1988)
Jumpin Jack Flesh (LP, Wrench Records 1989)
Gas Mask Love (Mini-LP, Wrench Records 1990)
Chainsaw Masochist (LP, Wrench Records 1990)
Rottweiler Girl/Cholesterol Clones/Washout (3 tracks on "Noise from Nowhere #8" split 7 single, Toxic Shock Records 1991)
Gastro Boy (7" EP, Wrench Records 1992)

MRR: What instruments do you use on your recordings? You certainly have a really bizarre sound, which sounds nothing like any other band.

Charlie: Not many instruments, but a hell of a lot of overdubs! In most Rancid Hell Spawn songs there's a drum machine, three bass guitars and two organs, aided by various distortion pedals and sound effects units. There's no rhythm guitar at all,' so that explains why the sound is a little bit different.

MRR: Do you find the Rancid Hell Spawn songwriting framework limiting?

Charlie: No, not at all. The format of a one-minute, deafening, heavily distorted, super-catchy burst of pop-punk noise cannot be improved upon. If I tried any other format it would sound terrible.

MRR: What's your involvement with Wrench Records?

Charlie: Wrench Records is basically just a label I set up for Rancid Hell Spawn's releases. At some time in the future I might start thinking about releasing records by other bands, but not at the moment, as it's difficult to sell vinyl records in England. In most record shops it's CD's only. In continental Europe it's even worse. Vinyl is slowly dying, which makes things harder for small labels, as CD's cost a lot more to make. So I'll have to wait a bit longer before I can start releasing records by other bands on Wrench. If the new Rancid Hell Spawn album sells well, I'll be able to do it, but if it doesn't, I can't.

MRR: Do you think CDs are killing music?

Charlie: I'm in two minds about CDs. On the one hand the sound quality is better, but on the other hand they cost more. I'm more angry about the fact that most record shops refuse to stock vinyl even though a lot of people prefer vinyl. I'm also angry about the ridiculously high prices that shops charge for CDs. If CDs were cheaper then I wouldn't mind so much.

MRR: What do you expect to do in the future?

Charlie: I'll carry on releasing Rancid Hell Spawn records! Some time during 1993 I'll be releasing a new full-length Rancid Hell Spawn LP, and if money allows, another 7' single as well. I think you can safely say that Rancid Hell Spawn will be around for a long long time!

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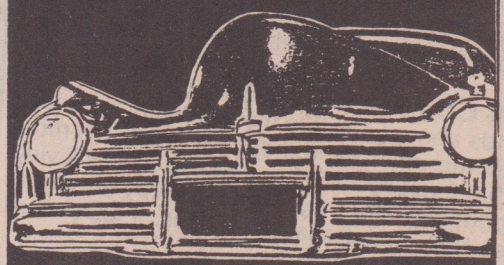

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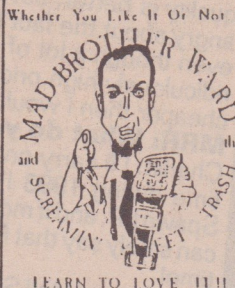

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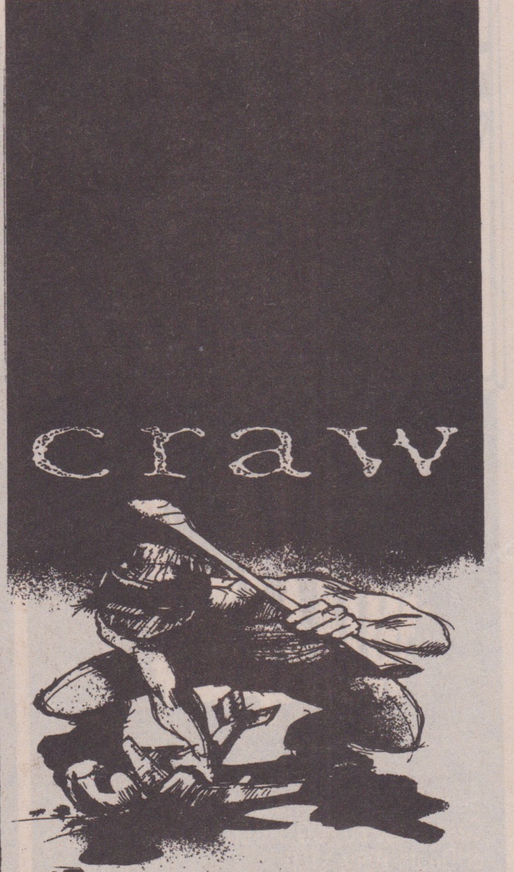

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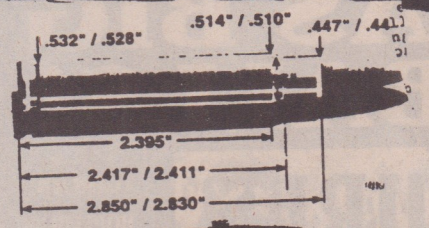

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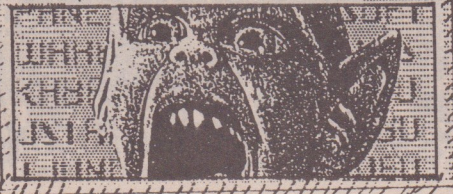

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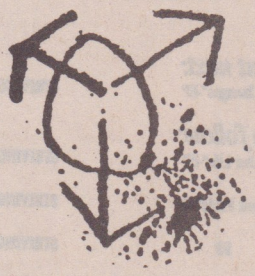

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27 sun-Orlando, FL-CLUB NOWHERE
28 mon-Augusta, GA-THE RANCH
29 tue-Raliegh, NC-Party at Jane's House
30 wed-Norfolk, VA-KINGHEAD INN
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2 fri-Philadelphia, PA-J.C. DOBBS
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23 fri-Berkeley, CA-GILMAN STREET
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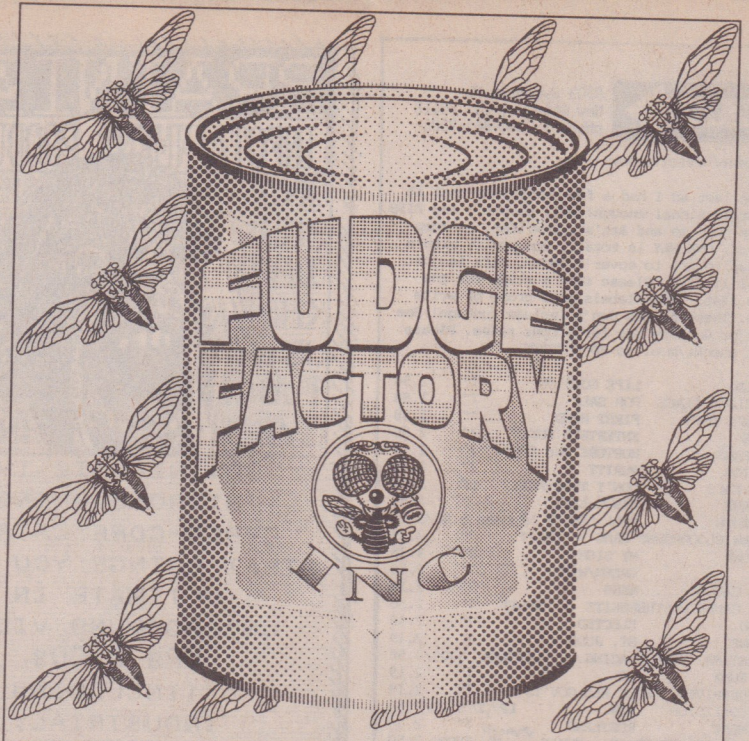
25 sun-Ashland, OR-T.B.A.
26 mon-Portland, OR-X-RAY CAFE
27 tue-Seattle, WA-T.B.A.
31sat-Vancouver, CAN-AnarchistGathering
AUG 1 sun-Tacoma/Olympia, WA-T.B.A.
2 mon-Eugene, OR-T.B.A.
3 tue-Eureka, CA-T.B.A.
European tour has been postponed til Sep/Oct



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INSIDE OUT

"Do It Yourself" 7" EP Out Now!!! First-ever American pressing of the out-of-print European EP. Originally released by Meantime Records U.K./ Recordrom Records Germany. Detroit all-female hardcore band that lays waste to major-label "foxcore" crap. File this one under "Butchcore"! $3.00 ppd. U.S./ $4.00 Canada-Mexico/ $5.00 World Airmail.

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*BURNOUT Multiple Attackers 12"/CD (Drag City)...6.50/7.50 2nd effort from Chicago rock band, 6 songs.
*CHEETAH CHROME AND THE GHETTO DOGS 10" (Get Hip)...6.50 Dead Boys guy and pals. 4 songs.
*FALLOUTS Here I Come and Other Hits LP/CD (Estrus)...Singles comp and about a side's worth of unreleased stuff.
*GORILLA Deal with It LP (Thrill Jockey)...Debut full-length is here. High octane fuzzed out garage with a non-pussy organ player.
*HEADCOATEES Girlsville LP/CD (Get Hip)
*NEGATIVLAND Free CD (Seeland)
*POLVO Today's Active Lifestyles LP/CD (Merge)
*TRASH Grits and Butts LP/CD (Turbulence BELGIUM)...noisy New Zealand stuff, licensed from Xpressway.
*WRECKLESS ERIC Donovan of Trash CD (Sympathy)...this is great, title is all the description you need.
*V/A Back From the Grave part 1 CD (Crypt)...12.00 Now out on CD. Collection of mid 60's r n b/punk rock/garage stuff, 29 tracks.
*V/A Jungle Exotica CD (Crypt)...12.00 More 50's/60's strip music with "exotic" touches (fake African words, congas, etc). 32 tracks, each one a riot.
*V/A Making Losers Happy LP/CD (Drag City)...Comp of singles on the Xpressway label, all of which are out of print. Dead C, Alastair Galbraith, Jeffries/Muir, Plagal Grind, Terminals, David Mitchell.
*V/A Sin Alley part 1 CD (Crypt)...12.00 Rockabilly ('55-'62) of the drinkin', letchin', lyin' variety.
*V/A We Suck Worse CS (Thought Balloon)...4.50 Sockeye tribute tape. Zombie Terrorists, Kingdom Scum, Public Enema, Mama Carcass and 17 others. I can't believe this exists.

7" SINGLES....$3.50 unless noted otherwise

*ANTISEEN/BLUE GREEN GODS split 7" (TPOS)
*BAD RELIGION "Rock n Roll" +3 7" (boot)...6.00 4 covers recorded live in '83 and '84, deluxe package, clear vinyl.
*BAD RELIGION "American Jesus" +1 7" (SFTRI)
*BOMB POPS "Paler" +2 7" (Audrey's Diary)...Acoustic pop duo kinda like early Felt.
*BUNNYBRAINS "Bus Boy Bop" +1 7" (TPOS)...Second single of dada nonsense rock. All covers handmade, no two alike.
*CODEINE/COCTAILS split 7" (Simple Machines)...Working holiday series 7" for March.
*CRAW "405" +1 7" (Choke)...2nd effort from tricky Cle outfit, more wierd time signatures than there are teeth in your head.
*CURBFEELERS "Drink's on Me" +1 7" (Lather)...Eerie quasi lounge/jazz/blues, flip has a rocking instro with swank guitar playing, gold vinyl.
*DRUNKS WITH GUNS "Zombie" +6 2x7" (Behemoth)...6.50 Lumbering, mind-numbing sludge a la the original singles (tho more hifi) and they seem to have a prepubescent girl for a singer. Snappy full color sleeve.
*EGGS/JONNY COHEN split 7" (Simple Machines)...Working holiday 7" for April.
*THE FALL "Why Are People So Grudgeful?" +1 7"/CD5 (Matador)...3.50/7.00
*THE FELLS "Fun Date" +1 7" (Third World Underground)...Much touted (and deservedly so) Tucson garage outfit that isn't afraid to make a lot of racket and pull out all the stops. Cool.
*FIRE IN THE KITCHEN Glow 2x7" (Walt)...6.00 4 new songs by NYC smart guy rock outfit with deft guitar players.
*GOGO'S 2x7" (Hellogg's boot)...8.00 fair to good live recording, BUT it's from '78 and it's TOTALLY PUNK! You won't believe your ears, colored vinyl.
*JEFF LEOPARD Live at the Yellow Rose 7" (TPOS)...4.00 "The worst record you will ever hear" sez the sleeve. Recorded on open mike night at a metal bar in N Carolina in '84, so they aren't kidding. ltd 300.
*LOUDSPEAKER "Knockout" +1 7" (SFTRI)...Loud thumpers, ex P Galore, Crucifix.
*MAD BROTHER WARD "Hated By All" +3 7" (TPOS)...tight punk rock outfit produced by Jeff Clayton of Antiseen.
*'68 COMEBACK Memphis 7" (SFTRI)...Gibson Bros knockoff.
*SUPERCHARGER "Rev it Up" +3 7" (Bag of Hammers)...Super raw lofi garage punk.
*THANKLESS DOGS "Time to Say" +1 7" (Bag of Hammers)...2nd single continues mining the Thunders/Dictators/Ramones vein.
*ZIP CODE RAPISTS The Man Can't Bust Our Music 7" (Ectoplasm)...Crank call guy Greg Turkington's band. 10 song ep of short, catchy, bizarre, silly songs.
*V/A Cowtown vol II 7" (Anyway)...Bassholes, New Bomb Turks, Vibralux, Log.
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LOOKOUT CK

Christy Colcord and Mary Jane Weatherbee are the partnership that run Lookout Records Europe. They also book and drive tours all over the continent, a thankless venture they started when the Kronstadt Club in Bristol broke up and they formed Mullethead Tours. It's a loose ship, no contractual bullshit outfit built on nothing more than their love for music and a near masochistic addiction to adventure. I (Adam Jawbreaker) spoke to Christy in San Francisco on January 2, 1993, and with Mary Jane on the phone a week later.

MRR: Some people might remember you (Christy) from the Business of Punk thing a few issues back. In a word, Bad Religion.

CC: One word? Disappointed. Frustrated, because I liked the band. I never got a rider, so it wasn't clear what they wanted. That I found out later, and if I'd have known what their demands were, I wouldn't have done their show.

MRR: Have you ever been in a band?

CC: Yes. Woodpussy. I sang. We only had three songs. Two of them were covers.

MJ: I sang in Cockpit. There were like nine of us. Only the drummer knew how to play. We were an experiment.

MRR: Were you good?

CC: We were punk.

MJ: No, but we were amusing.

MRR: Did you ever play out?

CC: Not out of the living room.

MRR: Explain Lookout Europe.

CC: It's mainly mailorder for Europe, specifically England. We don't do much distribution outside of a few shops in England. We also sell Lookout records at gigs when we tour. It's not an official business over there yet because we can't afford to pay the government off for legitimacy.

MRR: How long have you been living in England and doing shows?

CC: Three and a half years, cumulatively. I had spent my junior year abroad and decided to move back after I graduated. I've been doing tours as a full time thing for two years.

MJ: I've been there a year.

MRR: Lookout bands only?

CC: No. We book whoever we like in England- we've done Econochrist, Quicksand, Samiam, Gorilla Biscuits and a bunch I'd rather not mention. Full-on European tours have been mostly with Lookout bands. Green Day, Mr. T Experience. We did Jawbreaker. Coming up is J Church, maybe Screeching Weasel, Life But How To Live It? and Alloy.

MRR: How long were you out on the road last year?

CC: In 1991 I was out nine months. 1992, I don't know. A lot. Oh, damn, you got a roach on your fucking...

MRR: Shit. Where'd it go?

CC: Hurry, it's going to escape. There he goes around the corner. He's on the back there. Here he is.

MRR: How do you know it's a he?

CC: Because nothing that horrible could possibly be female.

MRR: Where?

CC: Right there. See him?

MRR: Yes.

CC: On the floor. On the wall.

MRR: This fucker's mine...

Both: Oh, Dude!

CC: Oh, man, that sucks. You tried.

(For the record, I tried to take the roach alive, but accidentally vivisected it with an empty can of peas. The front half crawled away. It was awesome.)

CC: Anyway, like I was saying, we're out touring the majority of the year, so we're heavily in debt and barely make rent on the room we share in our already overcrowded Walthamstow flat.

MRR: I don't think people know or appreciate how much time, money and energy you spend before you even go out on the actual tour. What is the process?

CC: First I talk to the band and map out an itinerary. Then I call all the counties and talk to the people I know and see if they want to do it. If they can't or don't want to, I have to find another promoter or find the hall and book the show myself. I have to set up a van and a driver if I'm not driving. We get the equipment, cabinets, transformers and drums. Book ferries. We send promo records out to stations and papers for advertisement. We make posters. We get teeshirts printed. Records shipped. If the band is playing England we

have to get them work permits. All of these things have to be done about four months in advance. It's hard to say how long it takes, but it's a lot of work.

MRR: So by the time you get through all the preliminary shit, do you feel like the worst part is over and it's all coasting from there?

CC: I think it gets worse. Once all the dates are set, the real stress is when you get out on tour.

MJ: No. Stuff always comes up. Disasters strike.

MRR: Does the touring lifestyle ever make you want to stop and settle down?

CC: Yeah. Touring affects relationships. You get cut off from people back home. And the relationships you make are weird because you spend twenty-four hours a day with people for a few months, then maybe never see them again. Journey said the road ain't no place to start a family. Hey, you're from the Bay Area, you should know that. About wanting to quit, I'm either absolutely ecstatic because it's the greatest job in the world, or I want to kill myself because I'm so stressed out and feeling responsible for everything.

MJ: Yeah, definitely. It's great but we don't get many thanks or rewards.

MRR: What's the best thing about being out on tour?

CC: I look forward to seeing certain cities and people. They're the highlights, because no matter how shitty things get, I've always got Hamburg or Aalborg. I enjoy how different places are. Also, I like hanging out with the people I take out.

MJ: Meeting cool, motivated, productive people. That's inspiring. I like Oslo.

MRR: What's the worst? Do you ever get homesick?

CC: No, not really. The worst is having to be so responsible. I wear a lot of hats and badges. Promoter, driver, manager, accountant, salesperson, denmother, etc. If something goes wrong- and it does- people look at me.

MJ: I get lonely. No sleep. Fighting. Broken van. Broke.

MRR: We've hear about American bands making loads of money over there. Now there's this sort of backlash about Europe not being all it's cracked up to be.

CC: It's true that American bands do really well, especially in Germany. And a lot of people like to pontificate about the state of Germany without knowing firsthand. A band could easily go over there, play big shows, make hell of money, sell lots of teeshirts and go home stoked. Some bands say that's not a good reason to go. I think those bands should be worrying about how they're going to do it instead of not going. One thing you can do is take European band around with you. And just because people will give you free stuff and put you up like kings and kiss your ass, that doesn't mean it's right to make them. Don't ask for a high guarantee just because you can get it. That screws the bands over who open for you. You're not going to get ripped off. People are fair in the squats and youth centers. If you come over to make a million dollars, well, I think you suck.

MJ: There's validity to that. Lots of shitty U.S. bands leech off of Germany to make money. European locals go see these bands and their indigenous scene suffers. Bands should go, but be fair and play with local bands.

MRR: What are the most common generalizations Americans have about Europeans?

CC: Germans are uptight, strict, meticulous. French people are snobby. Spanish people are wild and uninhibited.

MRR: What are the most common generalizations Europeans have about Americans?

CC: Americans are superficial, arrogant, obsessed with conve-

nience and loud.
MJ: Americans are spoiled, they take things for granted and generalize about Europe with no knowledge.
MRR: Even though we have mass communications, fiberoptics, cable tv, faster transportation etc., we all pigeonhole different cultures out of laziness and ignorance. But do you think there's any truth behind these perceptions?
CC: They're probably based essentially in fact and just exaggerated for convenience.
MRR: Did you say comedians?
CC: Them, too! These prejudices often come out of people's misunderstanding of different cultures and their countries' historical relationships more so than blatant racism.
MRR: Has European unification had a direct affect on you?
CC: It's gotten a lot easier in terms of getting in and out of countries. Berlin, obviously. We can sail through borders, so I like it. But European punks aren't too into it because its a power thing.
MJ: Less customs hassles.
MRR: What's it like touring the eastern bloc? I think a lot of people think grey, rainy, depressed.
CC: Well, it lives up to some of those stereotypes that Americans have. I was surprised at how well organized they were in Poland and how many people came out to see an unknown band. I don't know, you kind of want to live the misery because its a different experience. The people I've dealt with are generous. They fed us. You're being snobby to complain that their toilet paper isn't soft enough or their ketchup tastes funny. In Eastern Europe peoples lives are more politicized, so their alternative culture reflect their cause. The punks. They're living it. I like taking bands to Poland. It puts them in their fucking place.
MJ: I used to like it. It's hard driving. Long drives, bad roads. Their attitudes about women are harsh. I get a lot shit there.
MRR: Why do a lot of Euro bands sing in English?
CC: Bands feel that they can't sing in their own language because they think people aren't going to be into them. That might be true to a certain extent, not only because of American influence, but because the rest of Europe as well. More people speak English than any other foreign language. The bands aren't necessarily trying to break into the American market because that's just too hard. They're trying to get heard throughout Europe. Also, with a language like German, it's hard to put words together that sound nice or rhyme because it's so guttural. And the French language might sound too nice- not punk enough. I think it's a shame. I'd like to see bands sing in their own tongues.
MRR: Do you have any trouble doing your job being a young American women?
CC: No. Most of my gender related problems come from the bands. There are a lot of influential women in the European scene. Men from the states scrutinize my driving or look to me as a mother figure and dump their emotional baggage on me.
MJ: Yes. Because I'm a chick, I'm ignored, incompetent or fucking someone in the band. That drives me insane because we're obviously capable. If we were men, we wouldn't get half the shit we do..
MRR: Have you ever been arrested on tour?
CC: No. Came close.
MRR: You two got stripsearched at the Swedish border.
CC: I still can't believe they didn't search the guys. I guess they assumed that Mary Jane and I would be the ones holding the goods. Maybe it was because the woman was the hardass and the men searching the guys weren't. Or maybe it was because we're women. I can't really say. Bad luck of the draw. It's a humiliating thing. Take your clothes off, spin around, bend over. This woman had total contempt for us. She left the room with me naked in there and the door wide open with who knows else in the next room. When I was with Green Day in France, all the men got stripsearched and I didn't. Go figure.
MJ: It was probably because we're funny looking. Maybe because we have more places to hide things.
MRR: Did the guard feel you up?
CC: I wish. That would have been the only play I got on that goddamned tour.
MRR: Longest drive?
CC: Thirty hours.
MJ: Seventeen hours for me.
MRR: How? Cocaine, speed, caffeine, books on tape?
CC: No. Soak the head, run around the van a few times, Screeching Weasel nice and loud.
MJ: Caffeine and terror. It was Czechoslovakia to Poland and I could only see like five feet in the fog.
MRR: What's the weirdest roadkill you've seen?
CC: I don't know. Nothing that outrageous. The fauna varies. Animals don't really jaywalk the autobahn.
MRR: What are you saying, your animals are smarter than ours?
CC: Maybe.
MRR: I have a theory that animals in the United States have the highest suicide rate in the world.
CC: I'd support that. I don't blame them.
MRR: When was the last time you laughed really hard?
CC: The first time me, Mary Jane and Aiden listened to the Pinhead Gunpowder 7" and we realized that they're the Traveling Wilburys of punk. And when you sat down next to the wrong people at Malcolm X.
MJ: Yesterday...My life's a mess.
MRR: Do you or have you ever fucked on tour?
CC: Ha! Yes. But no, it's not a general practice. I fuck rarely. When I'm on tour I'm more likely to get fucked, but it doesn't happen often enough to my liking.
MJ: Yes, I have.
MRR: What bands fuck a lot?
CC: I don't know if it would be a surprise or not. I'll just say people probably think they fuck a lot more than they do, but they don't.
MJ: No one, really. Some bands talk about it more than others.
MRR: Out of all the living U.S. Presidents, who'd you fuck?
CC: Richard Milhouse Nixon.
MJ: Nixon, because he's sassy.
MRR: No way.
CC: Ford can't walk and chew gum at the

same time. Carter's too passive. Reagan can barely talk. Bush would be lousy.

MRR: What about Clinton?

MJ: Tricky Dick. All the way.

CC: You know he'd be crafty.

MRR: A tangent- how did you lose your virginity?

CC: It wasn't very exciting. It was in a hotel room with my boyfriend in high school. He freaked out because I bled. He leaped out of bed and ran to the shower screaming.

MRR: Amazing. What did he think he was getting into?

CC: I think he knew what he was getting into.

MJ: In a lake to a skinhead with a Brain Damaged tattooed on his head.

MRR: Here's an original. What inspires you to do what you do?

CC: I get paid to see my favorite bands, hang out with cool people, eat good food and drink free beer, the perks are great. I'm always amazed at what people manage to accomplish. Also, this is my way of keeping out of the mainstream and not working some shit job.

MJ: I do it because it's independent. We work on our own terms with good, committed people who live up to their ideals. We're doing less harm than good. It's fun.

MRR: Do you qualify for socialized medicine in England? What's the cost of living like compared to the U.S.?

CC: I'm not legal in England, so I don't officially qualify. When I'm not touring I'm a tourist. But if I was really fucked up I would be taken care of. My housemates are nurses. The cost of living is relative. I can't really compare it to the States because it obviously depends where you live. I'm never home for long, so I've never thought about it. I lost less money this year than last year, that's all I know.

MJ: I think it's more expensive over here. Rent is comparable to any major U.S. city.

MRR: What about crime?

CC: There's not a lot of guns in England. As a woman, I feel safer walking down the street late at night.

MJ: In London, cars get bombed. In America, there's drive by shootings.

MRR: Who's got the best hash? Not that you smoke hash...

CC: No, of course not. But if I did. I'd have to say Holland because it's legal and you have options to shop. Most of the good stuff comes from there, anyway.

MRR: Do you think Holland is a good model to support legalization?

CC: Amsterdam is an extreme, but I'm all for legalization. People are going to spend money on booze and cigarettes anyway, and if they're going to buy drugs they might as well have safe, quality controlled cheap drugs.

MRR: What's television like in England? Did 90210 make it over?

CC: It was cancelled in a month. Television is much different over there. Shows are much more realistic. People are fat, skinny, ugly. Shows like L.A. Law ar Days of Our Lives fail because they epitomize the myth of American perfection.

MJ: Way better, because it's less patronizing to the audiences' intelligence. There's not four hundred stations. There's some good, liberal programing and I think the news shows a bit more than in America.

MRR: Do you have reality programming like "Cops"?

CC: We have one. They haven't really caught on.

MRR: Bands are signing these days. What would you do if you had a million dollars?

CC: I'd buy my legality in England and do the label and tours. You can buy citizenship in any country. It just so happens that the price in England is 250,000 pounds.

MJ: Yes, I'd buy my way into England.

MRR: What would you say to a band that's thinking of coming over?

CC: I'd say don't do it unless you have a record out that's available in Europe. It's easier that way. If you want to do it alone, write to the scene reports in MRR and Book Your Own. Don't come over thinking you're going to go home rich because if you do, someone probably got ripped off somewhere down the line.

MJ: Check out who's doing it. Find honest people. Keep away from the agencies. Don't just go to Germany- you might as well check out as many countries as you can while you're over there. Be opened minded. Laugh in the face of adversity, because there's going be some.

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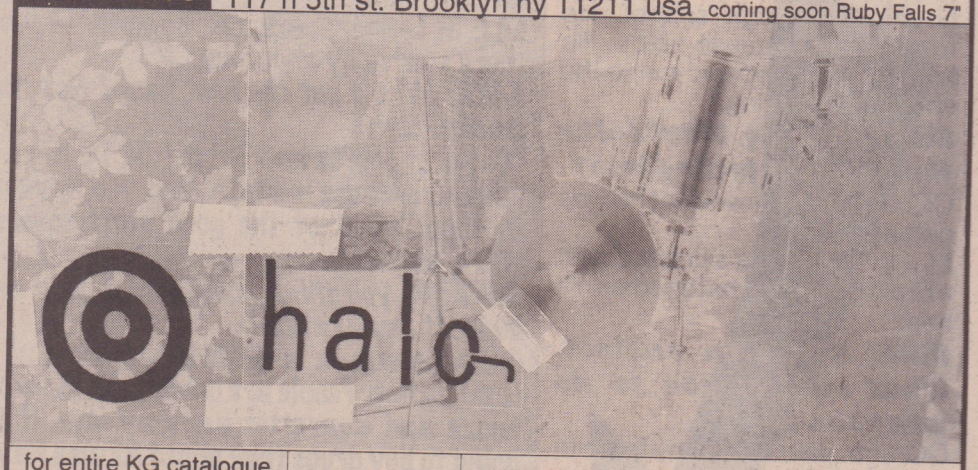

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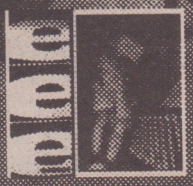

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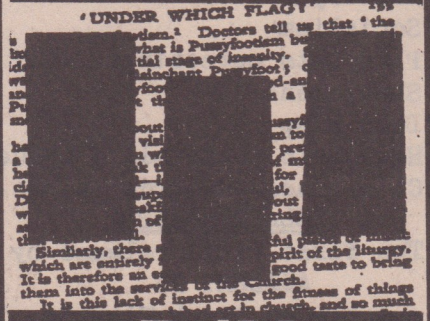

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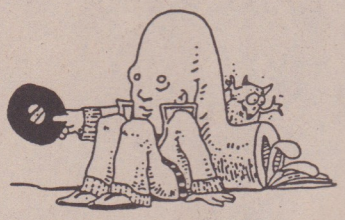

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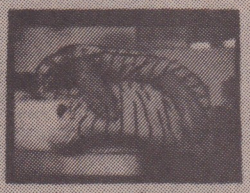

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BOOK REVIEWS

Reviews by: Jeffrey Gomez (JG), John-Ivan Palmer (J-I P), Trent Reinsmith (TR)

Bruce Craven, *Fast Sofa* ($15.00 Quill Press/ William Morrow)

A little while ago, on *The Simpsons,* Bart was shown reading a novelization of the 'Itchy and Scratchy' movie (the Simpson's inhouse ultra-violent and ultra-funny cartoon which is a high octane 'Tom and Jerry' meets "Faces Of Death"). The camera pulls back to reveal the author as Norman Mailer, and when Bart throws the book away, the huge tome (somewhere in size between Mailer's "Ancient Evenings" and his latest, To be Continued non-opus, "Harlot's Ghost") it smashes the trash like a compactor. Well, if Mailer is now novelizing cartoons, it seems that Bruce Craven, author of the new novel "Fast Sofa," is novelizing the movie, "Wayne's World". With about as much success.

Craven's prose is a horrible psuedo-hip pastiche of tired eighties references (Red Hot Chili Peppers, Guns 'N' Roses, etc.) and nineties cliches (words like "tuneage"). Check out the following paragraph: "Yeah. Jack had lost all of his albums in an electrical fire in his apartment last summer. S.O.L. First his mom dies, then his dad creeps back, then his house burns down. Heinous. No wonder he was bumming fierce." A few pages later, Craven's ultra-loser/antihero Rick tearingly describes an old flame thus: "What a scruffy little unit of wayhone nectarama Angela had been!" Maybe I was wrong. Maybe Craven's out to novelize "Encino Man."

Craven's caricatures have been done to death. They're such easy targets that they're seen everywhere: from Pauly Shore, Wayne and Garth, to MTV's Beavis and Butt-Head (okay, that's reallywho Craven's modeling these guys after.) And did anyone ever read the classic first installment of Dennis Worden's "Stickboy"? Two headbangers meet poor Stickboy in the park and the following is an excerpted conversation. "So dude, do you like Led Zepplin? They were one hot fuckin' band man!" "Oz-y Osbourne is better!" "Zepplin beats Ozzy's ass man!" "Fuck you man! Ozzy is way cooler! He bites the heads of bats 'n' stuff!" Craven's Rick and Jack have the exact same conversation, only remove Ozzy and Zepplin and insert Metallica and Nazareth.

Fast Sofa's impressive design sports an amazing Robert Williams painting, as well the tag 'rParental Advisory Explicit Lyrics" and the proclamation "Play this novel loud!" Obviously Craven is trying to mix the mediums of music and print — "Fast Sofa," is really trying to be a concept album about it's characters. But Craven's prose is an infuriatingly boring style of music. Too much posturing, too much hair, and not enough of anything tharreally matters. "Fast Sofa," even comes with a 2-track flexi "soundtrack" by the Flesh Eaters that contains both an unreleased track and a song, "Woman Hell" that was "Inspired and created exclusively for the novel." If this trend continues in the publishing world, expect Canada's uberwimp Doulgas Coupland's next novel to feature a tune by Depeche Mode entitled, "If My Hair Won't Stand Up, How Can I Stand Up To You?"

Craven's going for *Less Than Zero* meets SST's *Blasting Concept* punk compilation, but in the end you couldn't give a flying fuck about any of these characters. What Craven is trying to pass off as a story is your typical, boy loses girl/boy listens to Motorhead/boy sleeps with porn star variety. It's obvious this book is nothing more than a wet dream rather than any serious document of our time. If this novel really were music, you'd shoot your stereo. (JG)

Kenneth Jarecke & Exene Cervenka, *Just Another War* (Bedrock Press, available from 2.13.61, PO Box 1910, LA CA 90078)

The story behind this book is a sad one, sad because it shows just how pathetic most of our "cutting edge" publishers are. Rumor has it that this book contained some very graphic material and therefore no one wanted to publish it. My guess is that it went unpublished because of fear, plain old fear; fear of angering "some people" that shouldn't be angered. Well, sorry folks, this book did get publsihed by a publisher out in Montana and it is being distributed to the world by the folks over at 2.13.61. It's a good thing too because this book is something that should be looked at. Looked at not only as great photography and poetry but as a history lesson. This book shows the faces of war, faces of life and death.

In the simplest of terms this is a book of black and white photographs taken by Kenneth Jarecke during the Gulf War; each plate is accompanied by the handwritten text of Exene Cervenka. Plain and simple...no, I think not. You see, this is the war we did not see, this is the war that wasn't shown during Prime Time on the big three networks and every cable news show. This book shows the war where people actually died. There are no beautiful 27 inch full color missle attacks at night in this book like there was on CNN, there is no "Scud Stud" to tell you in very user friendly terms how the war is taking place directly over his shoulder. No, you have to judge this one with your own eyes and when you do, it isn't very pretty.

From the cover photograph of soliders being briefed before a mission, where you can plainly see fear in the eyes of the soliders, to the back cover photograph of a prisoner with his hands bound by string, these pictures are a clear and powerful look at war. Some are fairly easy to digest and grasp, because they are vaguely reminiscent of some of the photographs that were taken in Vietnam. These are the ones of soliders eating, lifting weights, sitting in foxholes, posing with the latest Playboy centerfold in their hands, sitting in their trucks, writing letters, reading letters, these photographs seem a little too familiar. But it's the pictures of the things that we aren't familiar with that hit you a little harder and make you see war a lot clearer. The second picture in the book is a photograph of the charred remains of a solider in the front of his truck, skin burned black, skull exposed. Death, exactly the thing that they said did not happen during the Gulf War. Some of the other photographs that will strike you are US soliders burying a dead Iraqi solider, Iraqi casualties burnt and dismembered from missle strikes, Iraqi vehicles after missle strikes, Iraqi prisoners being watched over by US soliders and the final picture in the book; a US solider sitting in his tent, reading the Bible. The two pictures that hit me the hardest were the photograph of a US solider's coffin loaded onto a foklift in the cargo terminal inside a US airport and the photograph of US medics as they try and save an Iraqi solider. In this picture one man has his hand on the chest of the solider while he holds his rifle in the other hand, too perfect a picture. Every photograph that is displayed in this book is a part of a war that was just a TV movie to most US citizens, these photogrphs show you that it was real, not staged and that death did occur and US death occured just as surely as our "enemies" death's occurred.

Exene's writing's accompany each photograph. Each piece of poetry or prose is handwritten, which adds a lot to the power of her words. The style of the writing is both political and personal. She gets right down into it and the words fit the photographs perfectly and force you to look closer at Jarecke's pictures. Picking Exene to write the text for these photos was the perfect selection.

Like I said before, this book is a history lesson of sorts that should be required for everyone brought up in today's world of bullshit politicians sending young boys off to die in the name of "freedom." Yes, there is freedom shown in this book, freedom in death. (TR)

BOOK REVIEWS

Bret Easton Ellis, *American Psycho. 399 pp.* (Vintage Contemporaries). $11.00.

The neurotic Jewish protagonist of American lit has come a long way since Alex Portnoy, dropping over the toilet seat into psychosis. He's gone from choking his chicken to choking his women.

In case you've been in solitary confinement and don't know anything about it, *American Psycho is* the most controversi~l novel in; America since the *Naked Lunch* days. It's the story of a New York yuppie serial killer and psychopathic cannibal named Patrick Bateman. No, it's not *Silence of the Lambs. Psycho is* digits of logarithms more sickening and violent. Under the skin of his first person narrator, Bret Easton Ellis plays gadfly with a pronged stinger, stabbing the phony surface of America's latter day obsession with materialism at the expense of compassion. Here's a sample (p. 304), edited for two reasonsspace limitations, and so your stomach contents will remain where they are:

"...I'm filming their deaths. I use a Minox LX ultra-miniature camera that takes 9.5 mm film...I start by skinning Torri...while she screams in vain, begging for mercy...I'm hoping that she realizes her punishment will end up being relatively light compared to what I've planned for the other one...I need to rest so I remove the head, placing it in Paul's oak and teak armoire, and then I'm...watching HBO on Owen's TV.., wondering why Owen doesn't have Cinemax."

Playing that gadfly role a bit heavy, wouldn't you say, Bret?

Sure it's degenerate, but on another level it's a kick to see the first major book controversy in a long time, especially in a country that can't read anyway. Simon & Schuster, who bought the wordage from Ellis for 300 thou, abruptly canceled publication on orders of Martin Davis, boss of conglomerate parent, Paramount Communications (maker of assembly line slasher films), because he was scared to death of what it would do to his company's image. Then Vintage picked it up with *their* tongs and put it out in paperback with no advertising. They didn't need it. Feminists started a ban-the-book advertising campaign P.T. Barnum would die for, complete with telephone hotline of grisly passages you weren't supposed to read, thus doing for Ellis what Jesse Helms did for Mapplethorpe. Meanwhile Ellis and his agent, Ms. Amanda Urban, laughed all the way to the bank with an extra 75 K from Vintage.

Most critics, including Norman Mailer (who ran into similar reactions when his *American Dream* came out 25 years ago), are hung up on the subject matter alone—sexual psycho pathology—and the raw way it's presented. Granted, you have to wear rubber gloves as you turn the pages of this vicious parody of what America has become in the voodoo economics of the 90's. But unlike many splatterpunks, whose literary dimension is as thin as the skin on stagnant buffet line soup, Ellis's work—occasional improbabilities notwithstanding—bubbles and boils with rich subtext.

The book is filled like a shopping mall with Andy Warhol-like itemizations of what people wear, what they eat in restaurants, the furniture they sit in. After a while you learn to flip through this flop. But not Ellis's characters. They are so obsessed with consumer items that they hardly recognize each other as *people* in their designer clothes and so are constantly mistaking each other for someone else. The "hero" gut-ripper, Bateman, is a seething knot of clues (even his name). He even freely boasts about the arms he's cut off, the tits he's microwaved, but his Wall Street acquaintances are in such a self-centered fog of personal gratification they either don't hear or write it off as japery.

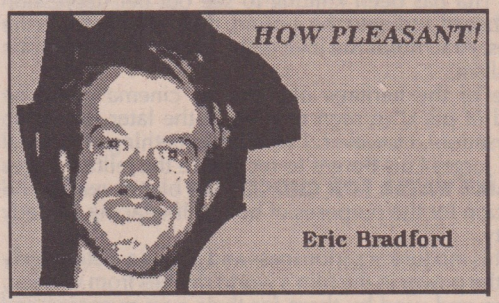
Ellis has proven himself a master at describing superficial people in *Less Than Zero* and *Rules Of Attraction,* a two novel series of which *American Psycho is* the penultimate step three. Bateman exemplifies the conselvative ideal of self-reliance and achieving all you can be. Donald Trump is his idol. Michael Milken, Ronald Reagan are up there too. He hates street people and pokes out their eyes with a knife. "Queers" get their throats cut. He likes to watch kiddies bleed to death. Bateman—an investment banker with the company epononymously named Pierce & Pierce—is a grotesque pastiche of Ed Gein, Henry Lucas, Richard Speck and that Tom Cruise of death and mutilation, right up there with Trump in Bateman's eyes, king of the butt-chompers himself, Ted Bundy.

Pain has been on the ascendent recently as a topic in literature, maybe because it makes a bigger bulge when swept under the same carpet as sex. (Witness the recent hecatomb in the Mideast reduced to little yellow ribbons on car antennas. Isn't America cute?) Historically, the French seemed to have pioneered Pain Lit (Sade's *120 Days Of Sodom,* Octave Mirbeau's *Tor~re Garden,* Guillaume Apollinaire's *The Debauched Hospodar),* but the post-modern scalpel jockeys seem to be almost exclusively women: Kathy Acker, Karen Finley, Lydia Lunch, Mary Gaitskill, Hilary Johnson. Maybe part of Ellis's problem is that he can pee standing up. If *American Psycho* were more correctly written by a woman it might very well be hailed as "a provocative performance excoriating mysogyny." But as it is, Big Sister has N.O.W. found the perfect scapegoat in little 27 year old "Brat" Easton Ellis, and for a while, in the propaganda dungeon, he will be the one held down getting his peepers spooned out and his nuggets pruned back.

More or less true to the ironic blurb on the dustjacket, *American Psycho is* "fundamentally moral." Ellis's brutal message: mindless yuppiedom is killing us. Yet, to be the ideal reader for *American Psycho, you* have to have the stomach of a forensic pathologist, the soul of a sadistic necrophile, and the tastes of a clotheshorse and cannibal.

Are you one of those people? (J-I P)

MOVIE REVIEWS



Every so often, a movie comes out that generates more controversy than public interest over the quality of the film.Two fairly recent examples are **THE LAST TEMPTATION OF CHRIST** and **BASIC INSTINCT**. The latest entry in this category is **FALLING DOWN**, a film that is being pitched as a cathartic experience for office workers frustrated by all of life's petty frustrations. While the movie it self doesn't merit any long-winded analysis, I think it's appropriate to give some perspective to the racism charges against it that have recently been circulating in the press.

The first major scene in the film, which apparently has Korean groups up in arms, involves Michael Douglas' character's soda selection being surveyed a little too closely by a Korean store owner. The owner then goes on to charge Douglas the outrageous sum of 85 cents for his can of Coke. Now, I know that Korean store owners have been receiving a bum rap over the past couple of years, but to call this an unfair representation, or to suggest that it perpetuates any negative stereotypes, is ridiculous. The movie takes place primarily in South Central Los Angeles, so to say that the first convenience store that someone would have walked into would be run by a Korean is not demographically incorrect. Secondly, when Douglas enters the store, he is wearing a white shirt with an undershirt in 90 degree heat, a tie that ends somewhere around his navel, polyester pants, and a marine-style buzz. In short, he looks like a freak - who wouldn't stare? And 85 cents for a Coke? I would encourage critics of this scene to check out a soda machine next time they jet into beautiful SFO. Just to the right of the friendly "Welcome to San Francisco" sign that graces the front, you'll see the price for the same twelve ounce can of Coke: $1.25. And yes, this movie is set in 1993. I can sympathize with Korean-Americans who feel that they've been given a raw deal from Hollywood, but I recommend that they find more appropriate examples of racist po rtrayals. Anyone remember **DO THE RIGHT THING**?

The other scene involves a group of hispanic gang members who attempt to steal Douglas' briefcase, and later try to take him out in a drive-

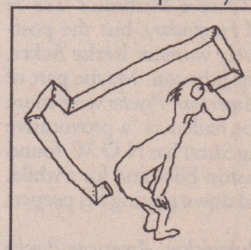
by after he fends them off with a baseball bat. Hispanic gang members in South Central? Naw, couldn't be.

As best as I can figure, the protests stem from the fact that these portrayals call attention to, and reinforce, negative st ereotypes that are tearing communities like South Central apart. If you just watch the trailers and the commercials for this movie, you could easily be led into believing that this is true. What you would have missed, though, are the next three confrontations that

Douglas has, with - you guessed it - white guys. I tend to think that the filmmakers put the scenes involving the Korean and the Hispanics in commercials not as a racist statement, but because they provide the two most easily understandable sight gags in the movie. Having just sat through the whole thing, I can tell you that the scenes are completely peripheral to the overall plot. Not even the "heroic white guy vanquishing evil minority foes" argument holds water here, as the Michael Douglas' character is shown to be criminally insane at the end of the film.

The only thing that I found offensive about the whole experience was the fact that the movie is/was being sold as a working man's revenge type of thing. It certainly starts out that way, but by the time you're halfway in, Douglas is the villain and the movie is a somewhat enjoyable if fairly generic thriller. Once again I must recommend that you save your movie/video rental dollars for something worthwhile, like - Richard Simmons' **SILVER FOXES** workout tape! There's nothing funnier on the shelves today.

Finally, when I last contacted Mykel Board through the convoluted magic of the Internet, he said that he had a hundred-thirty-something messages waiting. I guess that means that if I give my Internet address here, I could multiply the total amount of mail that this column has generated by - let's see - a hundred-thirty-something. One line to arrrrgh@aol.com gets at least two. Until next time, you are certainly free to rent **SLACKER** if you must, but remember, life for characters in movies ends when the tape runs out, but for real people, Ramen starts to get real old after a couple of years.



Nick Rushworth

One of the platitudes about art is that there is nothing new under the sun. If that's the truth (only worn by the telling) then it fits film perfectly. In no other art form are the bonds with commerce so forceful and telling or the product of such a venerable tradition. Nowadays the budgets of some relatively modest studio films could erase the national debts of some countries. And in the manic scramble for the maximum return on such outlays, Hollywood aims for the lowest possible common denominator of audiences (you and I are represented by the faceless samples in preview rooms across the country). Consequently, la-la land's take on novelty is to churn out more and bigger of the tried and the true i.e. more and bigger explosions, exploding cars, exploding schoolchildren, exploding mini-malls etc. There is nothing new on the screen because most films are *made* to please most of the people all of the time. But there is enough that is fresh to keep those filmgoers on the margins coming back for more. The reason for this familiar, dull diatribe: I've been trying to reckon the difference between freshness and novelty. Simple-mindedness triumphed: I'm convinced that content is the province of novelty and form of freshness.

There is little that is novel about Alfonso Arau's **LIKE WATER FOR CHOCOLATE**: it deals in familiar themes of forbidden love and generational conflict played out against the backdrop of war. But there is freshness aplenty. I'll get to the what of that later. In the meantime, more sociological musings. If you had a choice in storytellings, what would you opt for (the measure here is maximum impact)? A plot that you'd never heard before: a man runs over a squirrel, nurses him back to health, only to fall in love with him, fuck him, recognize him as his reincarnated brother, then in fits of guilt and remorse, commits suicide. Or would you prefer a story that lured you into a false sense of security by virtue of its familiarity only to deliver lurches and elegant tangential swerves then U-turns and hairpin bends away from the norm? If the latter is your speed, then **LIKE WATER FOR CHOCOLATE** will appeal.

Set in the northern plains of Mexico at the turn of the century, **LIKE WATER FOR CHOCOLATE** follows the generations of women of the de la Garza family. The matriarch, Mama Elena (Regina Torne or read Barbara Stanwyck) is a tyrannical widow who has raised three daughters while running the family ranch on her own. The oldest daughter, Rosaura (Yareli Arizmendi or Kate Jackson) has the traditional aspirations; upward marriage, abundant children. The middle daughter, Gertrudis (Claudette Maille or Melanie Griffith) is the hot-blooded and tawny tearaway. The youngest is Tita (Ada Cavazos and though she bears an uncanny and sometimes disconcerting resemblance to Marsha Brady, you could easily substitute, say, Jane Seymour). The film opens with her birth followed closely by the death of her father. Though she must follow family tradition (being the youngest) by caring for her mother to the grave forsaking marriage, her burden seems to carry the added dynamic of displaced anger at the father's premature demise.

Instead, Tita falls in love with a dashing neighbor Pedro (Marco Leonardi or Robert Ulrich). When Pedro asks Mama Elena for Tita's hand in marriage, he is offered Rosaura as a replacement. As this would bring him as close as family to Tita, Pedro accepts. Until he can avoid it no longer, Pedro beds Rosaura and she gives birth to Esparanza. Sensing the electricity in close quarters between her son-in-law and Tita, Mama Elena exiles Pedro, Rosaura and child to Texas. With the love of her life gone, Tita suffers her mother's repressive rule more acutely. When she hears that Esparanza has died, she breaks down. She is removed by the kindly family doctor, John Brown (Mario Ivan or Richard Chamberlain). Tita gradually recovers by which time the doctor is head-over-heels. Meanwhile, back at the ranch, Mama Elena has been pillaged by revolutionary bandits. Tita and Dr. Brown return to the ranch, joined later by Pedro and Rosaura. Pedro and Tita. Etc. Fade to black. Roll credits. The insertion of the names of familiar television hacks is only half-facetious.

This is the stuff of many a network Civil War mini-series, only with fewer mustaches. And with far less of the complexity of potential meanings. **LIKE WATER FOR CHOCOLATE** is really about food (the title is taken from the habit in Mexico of making hot chocolate with water, not milk: to prepare it, water is brought to the boil then the cocoa added. When someone becomes extremely agitated, it is said that they are "like water for chocolate"). Food not just as a *mode* of communication but its *medium*. As punishment for attempting to tamper with tradition by entertaining the attentions of Pedro, Tita is forced to prepare his nuptial feast. When she sheds a lone tear into the batter that makes the wedding cake, the entire party begins to cry uncontrollably at the taste. As reciprocation for the bunch of roses that Pedro gives her, Tita concocts "quail in rose petal sauce"(complete with the blood shed from their thorns tearing Tita's breast) for Rosaura and her new husband, Mama Elena and sister Gertrudis. The dish's aphrodisiacal are such that Gertrudis is forced to seek the relief of a cold shower. Her heat burns the wooden stall to the ground. As she runs naked to escape the flames, a soldier of the Revolution, diverted from duty by the overpowering scent of roses, gallops by on horseback and swoops Gertrudis into his saddle and the sunset.

Which all sounds pretty hokey. The essential difference between **LIKE WATER FOR CHOCOLATE** and countless other films that would seek to extrude sentiment from such silliness is the complete artlessness of Arau's (and wife-screenwriter's Laura Esquivel's) efforts. This is a film without "special" effects but with much acting talent. Furthermore, every time you expect it to press on towards pure tragedy, comic mitigation intervenes. When Tita is delivered from depression unto suicide by the kindly Dr. Brown, Arau offers a shot that breaks all the conventions of drama. As the buggy carrying the pair pulls away from the ranch, the quilt that Tita has been knitting to see out her depression drapes over the backboard and onto the ground, then stretches into the distance and stretches. Arau holds the joke of the inverse wedding train to the point of surrealism.

My knowledge of the heritage of Mexican cinema could be detailed on the head of pin (I've seen enough of the later Bunuel to survive polite conversation). However, I've read something of Gabriel Garcia Marquez and Jorges Luis Borges to recognize the telltale traces of "magic realism". **LIKE WATER FOR CHOCOLATE** blends reality and fantasy, truth and fiction for the purposes of both self-effacing comedy and dramatic intensity.

In the midst of this mixture of seriousness and play is a distinctively feminist folklore. All the power in the film's world derives from women, is rendered to women and used by them for their own purposes and pleasure. It is refreshing to see such power exerted outside of spurious and cliched modern Hollywood-minded settings (the bedroom, the boardroom): around the hearth, in revolutionary violence (Gertrudis becomes a general), in reproduction.

There is a wonder of substance in **LIKE WATER FOR CHOCOLATE** to which a pat review cannot do justice. If you're looking to see films anew, I urge you to make the trek to one of the forty or so theaters that have seen what I saw in this modest enterprise.

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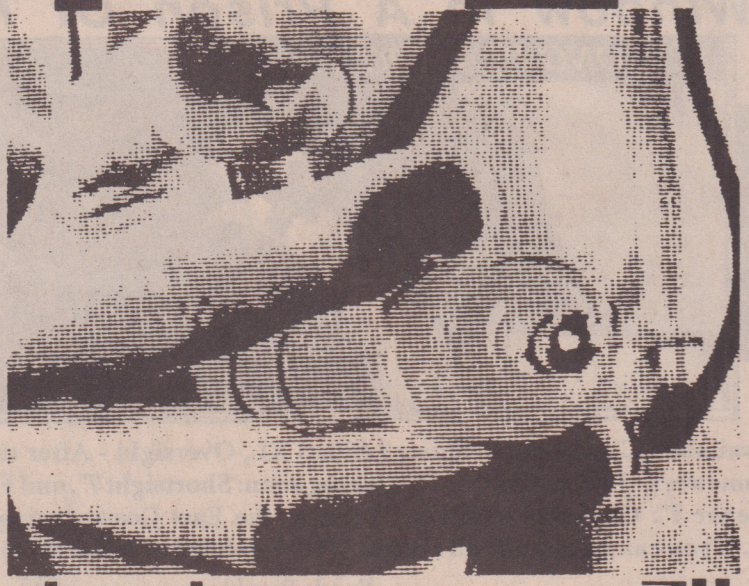

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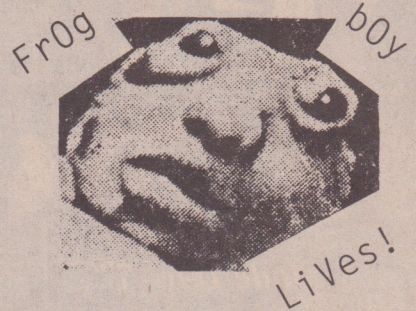

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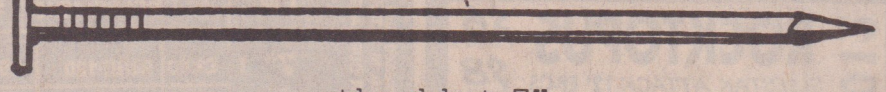

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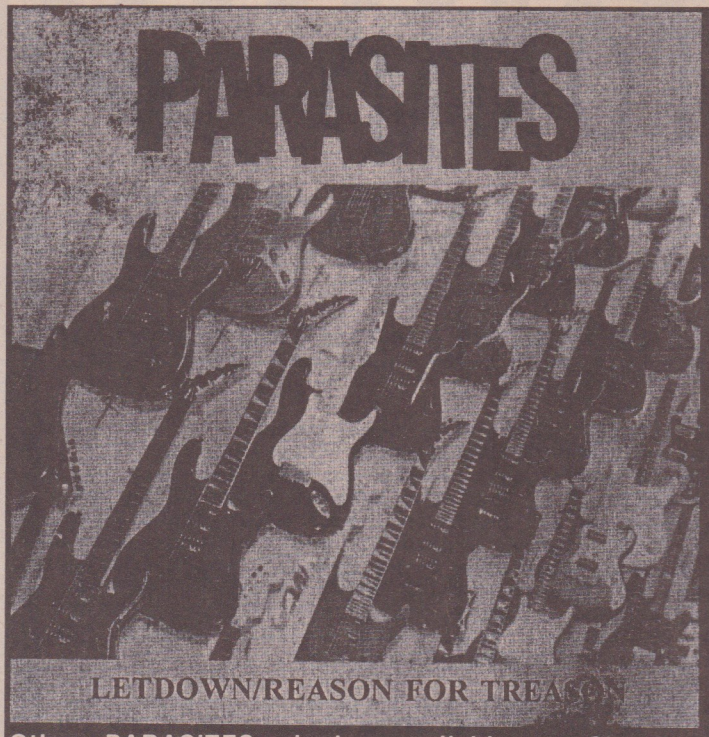

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Other PARASITES singles available on Shredder: "Paramania", "En Homage aux Beatles", and "Last Caress". PARASITES will be touring the East Coast in September. For tour, and T-shirt info write the band at P.O. Box 40307, Berkeley, CA 94704. All the singles are $2.50 each. Postage is $1.05 for the first pound U.S., 43¢ each additional pound. Order from: Blacklist Mailorder 475 Valencia St., S.F. CA 94103. Checks payable to Blacklist.

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Fitz of Depression
debut 10" LP

8 new, poster-hungry scorchers from Olympia, WA's blistering masters of raw fury. Fitz rip the roof off with these tunes, and manage to walk the pop edge with "Think of Words." Expect to hear a lot more about these guys in the years to come. Mailorders get colored vinyl. First pressing nearly gone!

$6.50 usa/$7.75 can/$10.00 for

Humidifier
"Gazer" 7" EP

Connecticut's finest guitar-bomp featuring Jim Wilbur of SuperChunk. Thanksgiving of 1991, Humidifier got together for a weekend-long drink-fest and penned the six songs on this EP. Add Annie Hayden (of Spent) to backing vocals and the brilliant hit "Nicotine", and we're left with a minor masterpiece.

$3.50 usa/$4.50 can/$5.75 for

Big Satan INC
"Tap and Die" 7"

At long last, these two megahit jewels from Seattle's own scalp collectors finally see vinyl. "Tap and Die" punches through a weave of melody, riding a crushing metal guitar riff guaranteed to knock yer block off; the flip skirts Motorhead territory while maintaining traces of cyberpop miracle.

$3.50 usa/$4.50 can/$5.75 for

Wwax
"Pumpkin b/w Inn Town" 7"

Two hummers from this 1987 Chapel Hill, NC supergroup. "Pumpkin" is, without a doubt, one of the five-or-so best pop songs ever written (and no, Seaweed didn't write it). File it away in your heart beside your favorite hits by the Beatles, Nirvana or whoever. Third (and final) pressing going very quickly.

$3.50 usa/$4.50 can/$5.50 for

Treehouse *"Strawberry Pie / Shag Carpet" 7"* — Poppy garageness (with a touch of Steve Fisk organ) from Olympia, WA's answer to the Animals. Backlash magazine called it a "classic." Second pressing of 500 available ($3.50 US/$4.50 CAN/$5.50 FOR)

SLUSHPUPPIES *"Blacklisted" double 7"* — Five melodic, angered anthems from this Chapel Hill, NC punch-pop outfit. Colorful two-sided poster sleeve. Features college rocker Mac of Superchunk fame ($6.50 US/$7.75 CAN/$10.00 FOR)

Parkland Pride *7" LP compilation* — 8 songs on a 7" record – 15 minutes of music from the Parkland vault. Hear the metal and pop bands which precursored modern groups Seaweed, Bricks, and Delilah ($3.50 US/$4.50 CAN/$5.50 FOR)

Metal Ribbons *punk-metal compilation* — Prepare to meet your maker. AMOA, Big Satan INC, Fitz of Depression and SLAG gang up to murder you in your sleep. This is 100% punk. Red vinyl ($3.50 US/$4.50 CAN/$5.50 FOR)

Fitz of Depression *"the Awakening" 7"* — Three songs of upbeat punishment, dished out as only Olympia's Fitz can deliver. Outstanding background music to grease pigs by. Fear left, gold vinyl ($3.50 US/$4.50 CAN/$5.50 FOR)

Out in late May...

> *Delilah debut 7" -- Space-Inspired pop from Tacoma, via the black hole just to the left of Deneb.*

> *Thorsen debut 7" -- Viking berserkers slay you with crimson blades. Lullabalulla!*

And later this Summer...

> *Fitz of Depression 21-song CD -- reissue of their first couple of singles + loads of other stuff.*

> *"Slew" compilation featuring exclusive tracks from nearly every good band in existence today.*

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RECORD REVIEWS

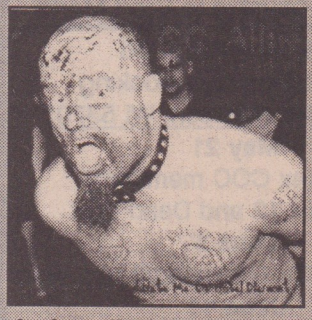
Send MRR your release for review. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We'll also review cassettes that are serious releases available to the public (just send one). No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SL) Sean Linwood, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (DS) Dave Seifert, (SS) Steve Spinali, (EW) Eric Wilson, (TY) Tim Yohannan

ADICKDID - "All American Girl" EP

Slow, sentimental sound on the first side, w/female vocals that range from soft to growly that I liked a whole bunch. The music, however sounds a bit out of tune & muddy ala Olympia garagé. It picks up though, on the B side. The sung words sounded intriguing and hell, I wish there was a lyric sheet included... oh well. (AI)
(Imp Records, PO Box 34, Portland, OR 97207)

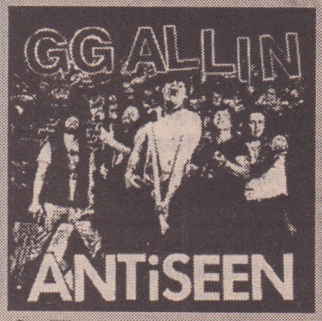
G.G. ALLIN & ANTISEEN/MURDER JUNKIES - CD

Yeah, another collection of hits from the lovable, huggable teddy bear himself. The ANTISEEN tracks originally appeared on a French release that no one over here could find. The MURDER JUNKIES tunes are primo live tracks. One of the best GG releases in the past few years. Features "Violence Now-Assassinate The President" and "Rape, Torture, Terminate and Fuck". What a silly goose. (CD)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)



G.G. ALLIN & THE SOUTHERN BAPTISTS - "Look into My Eyes and Hate Me/Hotel Clermont"

First off motherfuck some guy who slashes some woman on stage (unless she tries to slash him first) second off, this rocks anyway. It's real, it's raw and I'll never let G.G. ALLIN crash in my house. This is so ugly and hateful that I loved it from the minute go. It made me want to pogo and punch a bass player in the face all with a smile, which, I guess, is the desired effect. The Murder Junkies have gone the way of the Toilet Rockers and so now it's the Baptists, how long will they last? (JD)
(Railroad Records, PO Box 54325, Atlanta, GA 30308-0325)



G.G. ALLIN & ANTISEEN - "Violence/Cock On The Loose"

Some good ANTISEEN material recorded back in '91 with Scum Lord G.G. ALLIN on lead vocals. The real strength of this record is Joe Young's consistently devastating guitar barrage. The man gets the most excruciating power of each thunderous handful of chords. No one compares. This record has a good version of "Cock On The Loose," one of G.G.'s most popular masterpieces. (BR)
(Jettison, PO Box 2873, Durham, NC 27715)

ANGELFIST - "Tramp/Death Groove"

Male and female vocals alternate singing or speaking through this thickly guitar-laden, almost depressive pair of songs. Both tunes scrape that same, mid-tempo, two-chord groove. (SS)
(PO Box 5296, Atlanta, GA 30307)

ANGESCHISSEN/DAS MOOR - split LP

ANGESCHISSEN offer simple goth-tinged punk in the style of old TSOL, with the requisite smooth, gloomy vocals. DAS MOOR play more energetic music with similarly depressive lyrics. It's all very apocalyptic and German. (EW)
(Bubacktrantrager, Buttstr. 50, 2000 HH50, GERMANY)

ANTIOCH ARROW/CANDLE - split EP

Oh wow! A NATION OF ULYSSES tribute record. Ha, just kidding. But it would seem that there is a profound influence here on both bands. Both bands carry on the tradition of looking sharp while fucking shit up. Not totally memorable by songs alone, but a great package and a testament to a lively scene. (LH)
(Gravity Records, PO Box 17052, San Diego, CA 92177)

ANTIOCH ARROW - 12"

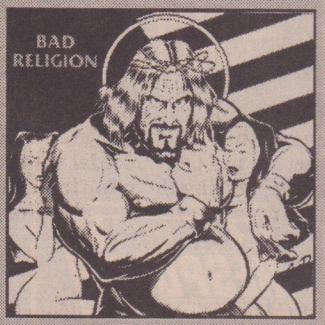
Unexpected surprise of the month so far - debut vinyl from this San Diego five piece hasn't left my turntable. All of the angst, aggression and energy of the best East Coast bands (BORN AGAINST, RORSCHACH, et al) - scalding music - not a clunker song here. Includes one member of HEROIN, I gotta see this live. (TM)
(Gravity, PO Box 17052, San Diego, CA 92177)

ANTISEEN/BLUE GREEN GODS - split EP

Live tracks recorded in Nuremberg by the gun totin' hillbillies ANTISEEN and 2 tracks, including a GERMS cover, by a band called the BLUE GREEN GODS on the flip. Either the GODS have a female vocalist or the wimpiest man that ever lived, which makes a team up with ANTISEEN all the more great! Comes in a brown paper bag, what will Malcolm think of next? (ML)
(TPOS, 12 Mill Plain Rd, Danbury, CT. 06811)

BAD LUCK NO. 13 - "Les Enfants Terribles" EP

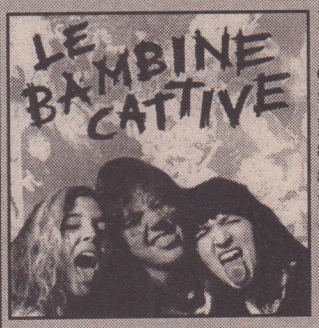
Old school punk rock, festering in style from Canada. This is the shit that built punk rock. Banging out power chords, thrashing ride cymbals, with post p.c. values, morals and lyrics! The power without the glory! Killer! (SM)
(Nim, 115 Liberti Cres, Moncton NB, ELA 6X6, CANADA)



BAD RELIGION - "American Jesus/Stealth"

By now BAD RELIGION has been around for so long and stayed fairly true to their formula, I think they've almost become the RAMONES. "American Jesus" is a BAD RELIGIONy, BAD RELIGIONish tune which sounds a lot like BAD RELIGION. "Stealth" is a slightly interesting but disposable experimental interlude. Can't Sympathy get a new artist so all their records don't look alike? (WG)
(Sympathy)

RECORD REVIEWS



LE BAMBINE CATTIVE - EP

This all-girl trio shows more energy than songwriting finesse, but that's their appeal. These BAMBINE play mostly three-chord punkers, spiked with funny lyrics and non-stop energy — while not particularly memorable, the record's easy to like. (SS)
(Kitta, Via Cassia 837, 00189 Rome, ITALY)

LA BANDA DI TIROFISSO - EP

Singy rock muso-crap backed with cheesy acoustic folksy dreck. Some spoken word in Italian and a Vic Bondi cover. Che palle! (PC)
(Blu Bus, Via Consolata 5, 11100 Aosta, ITALY)

BETTY FORD CLINIC - "Tralalapompompom" CD

Take away the special effects, and all you've got here is generic, bar-band, cow punk a la LAZY COWGIRLS, late VANDALS, and SOCIAL D. Sure, they've got their moments, like "Plisting Thing", but for the most part, this is just boring and derivative. Why do Europeans always try to sound like Americans? (DS)
(Gap Recordings, PO Box 101, 2400 AC Alphen a/d Rijn, NETHERLANDS)

BIG HEIFER - "Meatless Meat" tape

Homespun punk, like an abrasive SOCKEYE with distortion, but not as zany, madcap...or lame. Dissonant simplicity reigns thru 12 songs of garagey art damage p-rock. Maybe if I had to live in Chattanooga I'd be this bent, too. (CD)
(4506 Alabama Ave, Chattanooga, TN 37409)

BIGSHOT - "Intentional/Glory Bus" 12"

This one barely sneaks in under the "punk only" musical coverage; under the guise of sounding like a "disco-y CRASS" on their weirder endeavors. They're good at what they do, and with the keyboards/sampling, it may be just the thing for those craving something different on their musical plates. Lyrics seems politically slanted and gothically twisted. (SB)
(Southern, UK)

BLACK RIPPERS - tape

Scampering, energetic hardcore with a big, echoey, "live" sound. These folks obviously give it their all when they play. (DS)
(Renaud Favarel, 27 Avenue de la Republique, 28400 Nogent le Rotrou, FRANCE)

BLAGGERS ITA - "United Colors of Blaggers ITA"

Does the world really need another early CLASH rehash? Forgettable punk and ska cliches, and the marketing strategy is even lamer than the music. They don't print their lyrics, but there's an 8 page booklet with reviews from corporate Brit "indie" zines praising them for their militant revolutionary stance! (EW)
(Words Of Warning, PO Box 119, Newport, Gwent NP9 7YD, Wales, UK)

BLOOD SAUSAGE - "Touching You in Ways..." EP

These four songs feature ironic vocals in the spirit of Mark E. Smith (THE FALL), with repetitive guitar figures, or even a simple piano backdrop. The material is eclectic, and sort of poetic-socially-relevant-and-deep, if you know what I mean. (SS)
(130 Talbot Rd., London W11 IJA, ENGLAND)

BLUMEN AM ARSCH DER HöLLE - "Stumph" LP

First thing that comes to mind is NOMEANSNO musically, as I sit back to enjoy. In German, so I haven't a clue as to what they're sayin'. The singing style (not the vocals) reeks of LARD, especially the first song, "Stumph", which may as well be a "The Power of Lard" in German. They're in good company, and still manage to hold their own, keeping a strong, steady drive throughout. (SB)
(Buback Tonträger, Buttstr. 50, 2000 Hamburg, GERMANY)

BRATS - "The Edge of Panic" EP

Very good STOOGES derivations from these Finnish gut-rockers. It lies somewhere between UNION CARBIDE PRODUCTIONS and THE NOMADS for guitar destruction authenticity. Perhaps a twist of MIRACLE WORKERS for good measure. Check it out. (BR)
(Maho Pop Recs., PO Box 62, SF-40101, Jyvaskyla, FINLAND)

BUGEYED - "Monsters Rule My World" LP

A new project from ex-members of GENERIC, DOOM, PLEASANT VALLEY CHILDREN, etc producing heaviness intent on dredging you through the same psychological nightmares as later BLACK FLAG, with twinges of experimental noise, a bit of guitar wank, and throaty vocals over " hardcore " rock. (KS)
(Words of Warning, p.o. box 119, Newport, Gwent, NP9 7YD, Wales, UK)

THE BULLOCKS - "Up & Down" EP

Good, mid-tempo, catchy-type punk rock from Germany, with an emphasis on the vocals (kind of a Pete Shelley [BUZZCOCKS] nasal sound). All four songs are good. (KK)
(Incognito Recs., Hochfirststr. 23, 7000 Stuttgart 80, GERMANY)

BUM - "Your Disciple/Weekend"

A bunch of old farts from Victoria, BC who sound really young. Heavy DESCENDENTSesque pop tunes that I think my mom would like. She's cool. She's into PANSY DIVISION. This band is pretty damn good. (PC)
(Au-Go-Go, GPO Box 542d, Melbourne, 3001, Victoria, AUSTRALIA)

BUMBLESCRUMP/RICE - split EP

BUMBLESCRUMP have mastered the mid 80's punk rock/HC sound. I'm not sure when they actually learned how to play, but what better time than that to break up. More of that rare (these days) straight forward stuff (but more on the heavier side) from San Diego's RICE on the flip. Six songs. Pea. You. En. Kay. (DH)
($3 ppd: PO Box 14841, Berkeley, CA 94701)

BUNNY BRAINS - "Single #2" EP

Noise stuff. I liked it. Very, very dissonant like early SONIC YOUTH (way early) and the more grating PUSSY GALORE stuff or SLUMBERFOOT. All that aside this one's got a certain different take on it, like it's not merely derivative or recovering overly trampled ground. Still, those who think JOHNNY PEEBUCKS is a stupid name should check this one out. (JD)
(TPOS, 12 Mill Plain Rd., Danbury, CT 06811)

RECORD REVIEWS

BURNIN' URINE - EP
Metally HC with typical "dumb" lyrics. This month's winner of the "I got some bitch drunk and fucked her. Now I've got these sores on my precious penis" lyrical award. Can you boys say "Duh..." (LD)
(PO Box 4571, Cerrittos, CA 90703)

CAGE - "In Stereo" EP
Really cool lookin' cover. Great colors. Now about this music... Whatever, y'know. Quirky is cool but it's also pretty forgettable. "Worst Case..." is a little catchy and the keys on "8 Day Drunk" is cool. But this just ain't my thang. (LH)
(I Wanna Records, PO Box 303 WBB, Dayton, OH 45409)

THE CANDY SNATCHERS - EP
Faster-paced, melodic-style punk with vocals that sound frighteningly similar to ?...I can't think of it...OINGO BOINGO...I'm not sure. Good overall, though. (KK)
(420 Terrace Ave., Virginia Beach, VA 23451)

CANINE - "High Test" tape
Moonshine, possum stew, hog jowls smoked over a birchwood fire, hunting season is all year long! This outfit is outlaws! Total hillbilly punk, rock and roll twist, basic bass lines, fucked up redneck lyrics! Bad ass recording, they even went as far as to record over a major label tape! Now that's punk! (SM)
($4 ppd: 59 Buell St. #3, Burlington, VT 05401)

CHEMICAL POSSE - "Struggle" EP
Italy's CHEMICAL POSSE tear out a frantic combination of U.S. influenced YOUTH OF TODAY/GORILLA BISCUITS-type bass lines and choruses and full throttle thrash that touches on RAW POWER or SHOTGUN SOLUTION territory. Quite a pleasant surprise, instead of blatant imitation and duplication of U.S. styles, this has a regional character and flair. Europeans take note. (KS)
(Mele Marce Records, Giorgio Sensei, Via A Carrante 7, 70124 Bari, ITALY)

CHINA PIG/MONSTERLAND - split 45
CHINA PIG's number is a slow, mostly instrumental (emo-ish?) doohickey that could be brilliant or boring... MONSTERLAND do cool artsy messy melodic catchy noise yeah yeah not bad! Erm... (PC)
(PO Box 814, Brookfield, CT 06804)

COD - "Learn to Like It" tape
Sloppy punk with lyrics about killing your parents, fuckin' dead cats, drinkin', and siccin' Satan on your hunting dogs. Sounds like they're having a good time in Danville! (EW)
($2 ppd: 116 Wildhurst Ln, Danville, VA 24540)

COLD CRANK - "Stick Song" tape
Competent but tiresome "indie pop" with artsy-DOORSy overtones. Occasionally they rock a little bit, but on the whole, this won't do. (EW)
(2127 Emerson, Denver, CO)

COMRADE BANE - "Childhood Bridge/We ignite"
This is quite a powerful record. Childhood Bridge is about an ex-friend of the singer who killed herself. All the issues/questions that brings up are dealt with in the lyrics. The music and female vocals reminded me of early Jingo De Lunch. (MM)
($3 ppd: Peace Creep Records, PO Box 4245, Portland, OR 97242)

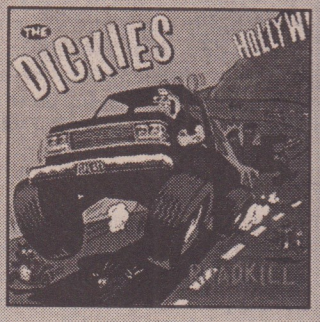
CROSSCURRENT - "Square One" EP
Sort of a magical blend of an Ebullition sound with a tough, heavy metalish edge (with those guitar solos tossed in for good measure, but they always work) Rhythmic, growled vocals add to the overall sound and hit hard when and where you want them too. Sample-spoken beginning (hard to hear) and lyrics with a call for equality with no boundaries. (AI)
(Old World Records, Zum Holzfelde 12, 3150 Peine, GERMANY)

DOA - "It's Not Unusual.../Dead Men Tell No Lies"
The A-side is a cool cover of the Tom Jones love-classic, complete with the horns, but with Joey's snotty vocals. The B-side is a truly weird DOA original about mutilating anyone who crosses you. Oh yeah - the pic sleeve is somewhat amusing. (KK)
(Alternative Tentacles)

DEAD MOON - "Strange Pray Tell" LP
This is the strangest record I've gotten in a long time. While mainly straightforward rock with trebly guitars, there's also hints of 60's garage punk and blues burners. Vocally, there's a NEIL YOUNG kind of whine (but closer to the lunatic fringe) that occasionally breaks into a sick falsetto. What really hooked me on this album was the haunting, desolate tone to all the songs. (DS)
(Music Maniac Records, Marktgasse 17, D-7400 Tubingen, GERMANY)

DEHUMANIZERS - "Hop on Top" tape
Totally uninspired rock/punk. It sounds like the singer for LOVERBOY fronting some ridiculously lame punk band that listened to too much LED ZEPPELIN. (Did I describe the music enough?) $5 for this, I'd rather develop a crack addiction. Sorry. (OP)
(PO Box 46821, Seattle, WA 98146)

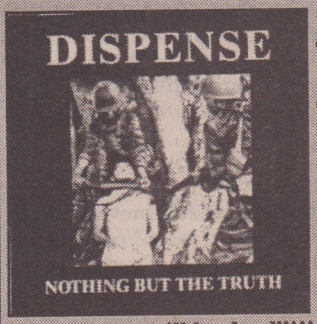
DICKIES - "Roadkill" EP
Wow! This record is really very good. "Roadkill" has all the ingredients (power, melody, speed + humor) which helps it rate right up there with other early classic DICKIES songs. The B side has 2 tunes. The first is a forgettable movie theme song. The second is a "cover" a la "Paranoid" which has to be heard to be believed. (MM)
(XXX Records, PO Box 862529, L.A., CA 90086)



RECORD REVIEWS

DISGRACE - "Nobody's Toy" EP

Good French punk with a rather un-Français sound. It starts with hard + scratchy, rhythmic guitars, & later tosses in very melodic moments. Sung vocals. These boyz play with skill + style, but I have to say it sounds even better on 33 RPM (slow grind-core, all right). Trés bien. (AI)
(Incognito Records, Hermannstr. 1, 7000 Stuttgart 1, GERMANY)



DISPENSE - "Nothing But the Truth" EP

A discernible "DIS-" influence, with distressed, dissident lyrics dispersed over a discombobulating, disorderly drum rampage and a dismaying three-chord riff-a-thon!!! This six-song EP plays the style well, the song "Burned to Death" summing up the dismal state of the ozone layer in classic DISCHARGE style with the chorus "Roasted like chickens, we soon will be dead"!!! Aaaaggghh!!! (KS)
(No Records, V. Kvarngatan 38 1 tr., 611 32 Nykoping, SWEDEN)

DREAMS OF DAMNATION - EP

I didn't realize people still did stuff like this. Fairly standard speed metal that's alright in itself but not too exciting. Combined with those high-pitched metal vocals it can get pretty ugly. (NN)
(Brimstone, PO Box 4571, Cerritos, CA 90703)

DRUNKS WITH GUNS - 2xEP

In keeping with the last similarly titled Glitterhouse 7", this is the STAN SEITRTICH led group with the 14-year old girl singer. Actually, this two-pak includes the Glitterhouse record (with new versions of "Zombie" yecch!) and another records worth of new material.The new stuff is a bunch of predictable, tired ponderous sludge riffs which display none of the genius of the old DWG. Is this whole thing a little pathetic by now?
(Behemouth, PO Box 27801, Las Vegas, NV 89102)

DRYHOUSE - "Hayride" EP

A simply great punk pop EP. Somewhere in between latter DAG NASTY and the DOUGHBOYS. "Then Again" and "Haunted Hayride" are as memorable as this stuff gets, great harmonies, great guitar. Why Why Why did these guys break up? Single of the Month by a country mile. (RL)
($3.50 ppd: Mustard Music, PO Box 581245, Mpls., MN 55406)

DUMBUG - "En Owen" LP

Not bad for a home recording on 6 tracks, sounds better than most records recorded in a studio. These gents sound influenced by what's coming out of Seattle, but its got that cool grungy feel missing from most "retro rock" records that puts this one over the heap. (SL)
(Tonar Lab, 25 W. State St., Doylestown, PA 18401)

FALL OUTS -"Here I Come and other hits"

A best of collection that includes their early 7" releases and maybe some unreleased stuff, all recorded in 86' and 88'. Pretty damn exuberant garage-influenced (but not overtly retro) type fun stuff. Almost a strange marriage of 60's garage-isms and mid-eighties pre-SubPop Northwest pop, all played with a unique verve and style. Class stuff this! (HD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

FIG DISH - "Revolver, Please/Miss California" 45

"Revolver" is that 4 chord mid-tempo kitchy pop punk that you either love or you don't. I do. Good verging-on-gravely vocals. The flip is boring and wimpy even for my tastes, but don't let that stop you. I'm just being a poo-head today. (PC)
(Happy Trails, PO Box 5467, Evanston, IL 60204)

FITZ OF DEPRESSION - 10"

Eight Basic-in-your-face rock and rollers from this Olympia, WA trio.Vocals work great in alternating from SON-OF-SAM/ PERSONALITY CRISIS-type carousing to melodic yelps. This has a bit of a "studio" feel that keeps it from totally rocking, like it probably would live. (KS)
(Meat Records, 10002 Aurora Ave N #1147, Seattle, WA 98133-9347)

FLAGMAN - "Restraint" EP

Four songs with a modern "straight edge" melodic and introspective hardcore sound bringing to mind many bands. The style has an approach similar to a lot of the Doghouse Records bands such as Majority of One. The effort is sincere but this record doesn't seem to jump out and grab me. It seems subdued. There seems to be almost too much emphasis on musicianship and not enough feeling. There is a lot of good sentiment to be expressed here, there just needs to be a pushing of the limitations and standard norms. (MK)
(Watermark Records, PO Box 28849, Philadelphia, PA 19151-0849)

FLAMIN' GROOVIES - "A Collection of Rare Demos and Live Recordings" CD

Like the title says this is 5 tunes from the first GROOVIES recorded rehearsals back in 1971. Then various live tracks 1972 and 1980 fill in the blanks. This was put together by Chris Wilson who appears on all the tracks, of course. (ML)
(Marliyn, PO Box 7112 Burbank, CA. 91510)

FLUF - "Wasting Seed" 10"

Holy Toledo, Batman! Where the Hell did *this* motherfuckin' slab o' vinyl come from? Try this: put the FLUF disc on, stand on a rotating desk chair, begin swiveling your hips and doing the hula. I know - I fell off too. Poppy, heavy, midtempo stuff with lots of fuzz and distortion. "Superfuzzbigmuff" would have described this perfectly if it hadn't already been polluted by some stupid Seattle band. (DS)
(Headhunter/Cargo)

FOR LOVE NOT LISA - "Soft Hand" EP

Kinda like Blast meets Big Drill Car meets DESCENDENTS meets the singer from SQUIRREL BAIT. Kinda, I don't know. Forget this, its just melodic mushy power pop. That's better. It's pretty decent. The last song is like a warm sunny drive when you think about things gone by except the vocal effects on this song keep you from takin' 5 to jerk a tear (SL)
(no address)

FORKEYE - "Fried Life" EP

The BUTTHOLE SURFERS come to mind, but not to take away from this band, they sound original. Filtered vocals, underlayed vocals wah wah pedals, driving rhythms with a manic fell and temperament all its own. Definitely one of the more diverse records I have I would pick this up. (SL)
(no address)

RECORD REVIEWS

FORSAKES - "Jellycow" EP

3 songs from this German band apparently has been around for awhile and did some touring with the ASEXUALS. This is sort of emo-corish with some strange time changes thrown in. Sounds like a U.S. band, as the singer has no accent to speak of. (ML)
(Blue Records, Hubertusstr. 7, 8752 Kleinostheim, GERMANY)

FOUNDATION - "Do It Now" EP

Folk style tunes here, with a soft Penelope Houston style singing. It is an upbeat, acoustic buncha musical flowers. I liked the vocals a lot but the music didn't thrill me to an over-emotional frenzy or anything, but then, I'm not a folky kind of chyck. (AI)
(Hermetic Records, PO Box 103, Colchester, VT 05446)

FRANKLIN - "Punch Petal" tape

Poppy punk without any sappiness. It sounds like HUSKER DU meets STICKS AND STONES with a touch of CRIMPSHRINE thrown in. This would sound ten times better with better production. This is still better than most. This band emerges from the overcrowded sea of melodic, poppy, punk blah blah blah bands and races to the finish line victorious. Buy this. (OP)
($2 ppd: 1108 Cotswold Lane, West Chester, PA 19380)

FREAKAZIOD ROBOT 2000/GOB - split EP

FRZK belches thru one heavily lard-laden track that gives the impression that this is actually some refugees of HALF JAPANESE secretly doing a MELVINS cover. GOB presents itself with a sound much akin to a tweaked crossbreed of PLAINFIELD and a subdued GODFLESH. Pancreas-crunching power noise. Makes me wish the "poppin'" craze would come back. (CD)
(Terre Barnes, 1409 Tonopah, Reno, NV 89509)

FUCK THE BUREAUCRACY - EP

Full on old school, Mac truck drums, wall of sound guitar, quick tempt changes, personal contempt feelings toward the inner scene. Strong p.c. values. Four punk as fuck songs, killer slab of meat. (SM)
(Oscar, 3000 S. Central Park, Chicago, IL 60632)

GAS HUFFER/SUPERCHARGER - split 45

Comes free with the debut issue of the very fine *Gearhead* zine' and naturally are unreleased tracks. Two fine REZILLOS covers by two fine bands. Naturally, the late great SUPERCHARGER makes "Mystery Action" their own by thoroughly lo-fi-ing it and stripping to its sheer 3 chord basis. Hey! they make it sound exactly like a SUPERCHARGER song. GAS HUFFER does a more faithful rendition of "Bad Guy Reaction" which rocks hard in a crazed hillybilly meets punk rock way. (HD)
($5 ppd: Gearhead, PO Box 421219. San Francisco, CA 94142)

GOOD RIDDANCE - "Loaded For Bear" tape

Energetic Santa Cruz punk that leaps out of its proverbial britches and performs a jig on your gall bladder. A flurry of punkiness spanning from no-nonsense thrash to OPIV/CRIMPSHRINE singalong core. This towers over most of the horrid tapes I endure weekly. Send these beach bums money so they can release a record. Slightly better than Yahtzee. (CD)
(4203 Scotts Valley Dr. #1, Scotts Valley, CA 95066)

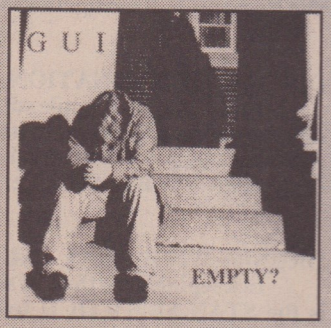
GORILLA - "Deal with It" LP

Good (for the most part) garage shit that - gasp - is actually cleanly produced, there's no mono tin canniness present to give it that aged feel in the sound quality which makes it a better than average listen. The over used keyboards make it a little on the cheesy side though, preventing this slab from reaching the heights of a GAS HUFFER, MONO MEN or SUPERSUCKERS. Good spots were "Sister and Starman" and "This Shot's for You" and the somewhat David Lynch-ian neon martini glass cover (dig the pin stripe wall paper). (JD)
(Thrill Jockey, PO Box 1527, Peter Stuyvesant Station, New York, NY 10009)

GROUNDWORK - "Changing Weather" EP

Moody and dark with jazzy sparseness that cuts in with tuned down rumble guitars that has the effect of out of tune Top 40 rock metal including rock front man vocals. (MK)
(Round Two Records, PO Box 0050 Waterbury, CT 0050-06720)

GUILT - "Empty" EP



With a rhythmic groove and metallic edge in the vein of QUICKSAND, this five song EP diverges from the standard with some moments of interesting power chord combinations and tightly intense wound up song parts. Unfortunately it grows a little convoluted at times with straight forward rocking and muffled production. (MK)
(Initial Records, PO Box 251145 West Bloomfield, MI 48325)

GUITARDED - "Special Music for Special People" tape

More homemade stuff from Ohio. A full 90 minute tape with 43 songs on it. Ranges from acapella monk-ish shit to simple amusing casio keyboard stuff to fucked up loud guitar noise punk rock. "Str8 Edge Rap" is pretty funny. Childish at times, yes. But *way* more interesting and creative than the piles of tapes we get to review. (DH)
(PO Box 2143, Stow, OH 44224)

HAVOHEJ - "Unholy Darkness And Impurity" EP

Tim was just saying, "Sure, this death stuff is okay, but when's someone going to send in some truly Satanic black metal?" Well, here it is- 3 blasphemous tracks with Beelzebub hissing out the vocals. Possibly the most wicked piece of wax since the BEHERIT EP. (NN)
(no address)

THEE HEADCOATS - "Every Bit of Me/Never to Love Again"

The A-side is a dark, angry tale of fear, hatred and self-loathing, while "Never to Love Again" paints a harrowing picture of psychic deconstruction. A good, healthy dose of chaotic, Cockney, trash can rock. (DS)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

HEADCRAMP - tape

Goofy punk from Canada. Songs include: 'Hit by a Bus,' 'Puking in the Surf' and 'Spurting Hot Jazz.' Probably pretty funny live, but nothing too exciting on this tape. (DH)
(287A Grenville Ave, Thunder Bay ON, P7A 2A8, CANADA)

RECORD REVIEWS

HIDEOUS MANGLEUS - "Unearthing Grandma's Grave" EP

Slightly grindier than their last EP, this release proves that they're still around and dishing out punishment. Intense splatter-inspired death metal that doesn't fall into the usual musical cliches. Totally brutal stuff! A different recording of these tracks will appear on their upcoming CD on the same label. (NN)
(Ecocentric, PO Box 572, W-5400 Koblenz, GERMANY)

HIGHTECHNOLOGY SUICIDE - "Paint it Black Sabbath/Na-Mu-Bu-Tsu"

Super deiter techno crunch. A side has a medley of BLACK SABBATH and ROLLING STONES covers. Tripped out with distortion over drive, sequence drums and samples. B side is a full on hard drivin whammy bar assault. Space aged art damaged creations. (SM)
(Sympathy for the Record Industry)

IMPERIAL BUTT WIZARDS/ROSEMARY'S BILLYGOAT - split 2xEP

I.B.W. remind me of doing security at Gilman on "Experimental Night", watching a fat guy yodel in Portuguese while a female midget covered in Roquefort
cheese kicked out some improvisational salsa on a pan flute. Actually, they're not as atrocious as that, but whatever. R.B. do a thrash/reggae thing and a funk version of "John Jacob Jingleheimerschmidt". No, really, I'm not kidding. Peculiar. (WG)
(Theologian)

INSIDE OUT - "Do It Yourself" EP

An excellent release of an all woman band from Royal Oak, MI. Interesting songs, structures & musicianship. Somewhat reminiscent of VICTIMS FAMILY or BULIMIA BANQUET, but more rock based. The lyrics are in the personal, not wimpy, poetic vein. This is their first release I know of, though they sound like they've been together quite a while. (MM)
(Ding Dong Ditch Records, 3120 Bloomfield Ln #1011, Auburn Hills, MI 48326)

INTOXICA - "I Wanna Wear Your Skin" EP

Great stuff coming out on this Giant Claw label out of Austrialia lately. This band is what we used to call voodoo psychobilly here in the states. Twisted lyrics over a minimal beat. (ML)
(Giant Claw, GPO Box 542d, Melbourne, 3001 Victoria, AUSTRALIA)

J CHURCH - "Camels, Spilled Corona and the Sound of Mariachi Bands" CD

This is a collection of their three 7"s and three compilations that they've been on. J CHURCH has always been pretty hit or miss with me, but fortunately, this time around they really hit. They write pop tunes the way I like them: with a raw guitar sound and plenty of punch in the rhythm section. Somehow, I like the songs better on this than on the records. Go figure. (DS)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

J CHURCH - "Quetzalcoatal" LP

Wow, what a great LP; great production, well crafted tunes, cool riffing. These guys sound like a hard pop band with some emo and (I swear) PIXIES influence with their weird pop twists. Not a weak tune in the bunch. (RL)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

JACK WITH KILLER - tape

Another installment from the world's most enthusiastic band. Frantic hardcore with a nasal voice and a sense of humor that shines through despite the language barrier. A couple of non-wimpy poppier parts keeps it diverse and entertaining. Free with 2 IRCs. (NN)
(Yoshiyuki Takahashi, 1-17-21-205, Katakura, Kanagawa-ku, Yokohama-shi, Kanagawa, 221, JAPAN)

JOLLY HO-HO's - "Sing Along With Satan" tape

I can't figure out if this band is from Arcata or Oakland or France. Kinda muddy sound quality on this one, which did not grab me. Your basic poppy hardcore punk rock demo for the 90's. (DH)
($5 ppd: Spock, 9 Rue Bayard, 38000 Grenoble, FRANCE)

JOYBUS - "Past Tense" EP

Remember those great JOYBUS singalong hits like "Thief" (Yes!) and "Kitchen Print"? You don't? That's OK. Not many people do. But now you can hear them all on this fine 7" EP! A really good band that was made up of four losers in the Air Force stationed in Monterey. Sound like a mixture of GREEN DAY, BAD RELIGION, MONSULA and whatever wimpy punk bands you really like. Get yerself one before their all gone. (©1993.PC)
(Catalyst Records, PO Box 1063, Benicia, CA 94510)

KAPTEENI PERKELE - tape

Mutated mid-tempo hardcore that breaks back and forth, layered thick in an icing of deep, gurgled vocal spews that almost clock in at G.I.S.M.-level insanity. Like VARAUS, KTMK, or even TERVEET KADET (two of their songs covered herein), straight forward hardcore jaunts lead to bizarre breaks and choruses. Choice. (KS)
(Edu, Ankkurikatu 1 , 95400 Torino, FINLAND)

KEPONE - "Henry/Prisoners"

Very interestink. A grinding melodic mess that's somehow poppy and heavy at the same time. "Prisoners" is fucking rad. Musical liposuction. Lyrics of the month: "Frogs hated Henry, Henry hated frogs. Henry." (PC)
(Tenderizer, PO Box 5242, Richmond, VA 23220)

LIFE TIME - "Ghost" EP

6 songs of moshy sappy new age hardcore. I really hate to say this kinda stuff, but this record really bored me. Uneventful music with no real push behind the songs. It left me feeling empty. (SL)
(Break Even Point Records, via Vallebona 28, 00168, Rome, ITALY)

LINCOLN - "Union" EP

Heavy pounding lurching words with meaning conveyed in real life terms, set to music that is groove oriented, with full on NYC style heaviness. Very 90's sounding hardcore. A good release, it has blood in it. (SL)
(Watermark, PO Box 28849, Philadelphia, PA 19151-0849)

LOVECRAFT - "Medicine" EP

This record tries to rock in the HAMMERBOX/NYMPHS vein. You know, STOOGES influenced rock with a girl singer who can actually sing. The B-side is o.k. (i.e. more uptempo). The A-side just plain blows, weak hard rock, bad JOAN JETT.
Not that I have a problem with hard rock, mind you, but even I have my limitations. (RL)
(Lemon Records, 17 Dorset Square, London NW1 6QB, UK)

RECORD REVIEWS

LUCY'S FUR COAT - "Speed Queen" EP

Kinda metal, kinda wanky, kinda dumb lyrics, I dunno I sort of like it, which is weird because I think that BLACK SABBATH blew. It's metal. (LD)
(Red Eye, PO Box 16717, San Diego, CA 92176)

LUNG BUTTER - tape

I wish I had a dollar for ever LUNG BUTTER band I ever ran in to. The music is good, sort of SCRATCH ACID/NEUROSIS. Lots of screams, distorto bass, art damaged guitars. I'd like to hear some better recordings by this trio. (SM)
(Chunk o Crust, 800 Pine #19, Oakland, CA 94607)

LYRES - "Happy Now..." LP

Authentic 60's punk, truer to form than most stuff you find nowadays, and boy do I dig it! The keyboard dominates here, and they break into some swell raves at times (no, not *that* kind of rave!). They even cover the STONES and the ISLEY BROTHERS. (DS)
($6 ppd: Taang! Records, PO Box 51, Auburndale, MA 02166)

MADELS - "No Madels" EP

The MADELS play simple, engaging punk rock with snarly vocals, punchy tunes, and pounding drums that cement the whole thing together. Like other smaller German bands, these guys appeal by virtue of their freshness, sincerity, and humor. Good stuff. (SS)
(Incognito, Hochfirststr 23, 7000 Stuttgart 80, GERMANY)

MAGGOT SANDWICH - "Murder War" EP

This is the what...3rd or 4th record...down the line, and amazingly enough, this band from Pensacola has improved with age. Still snot nosed punk, but with a more direct and aggressive style that's pretty damned hot. Simple HC that gets a hold of you and shakes th' dickens outta ya. (LD)
(KML Records, they forgot to put on an address, somewhere in FL)

MALACHITE - "Cover Me In Blood" EP

Heavy metallic riffs with a sort of garagey feel interspersed throughout the songs. Sinister female vocals are a nice touch but get undermined by switching to more traditional singing for the choruses. The result is a couple of potentially powerful songs sounding almost "wimpy." (NN)
(Crash And Burn, PO Box 15402, Boston, MA 02215)

MERCYLAND - "Service Economy/Uncle"

The B side is the standout here, More catchy and melodic as hell like their old stuff. The A side is a slower rocker with the guitarist singing that doesn't move me. Try to find their first single. (DH)
(PO Box 1144, Athens, GA 30603)

MILKUS - LP

Bass-heavy avant-garde inspired instrumentals similar to alot of the stuff SST puts out. (MH)
(Motor Terms, 84 Rue De La Cathedrale, 86000 Poitiers, FRANCE)

THE MODEL DOTS - "The Model/Jon Shere Model"

The A-side is an odd, industrial, techno version of KRAFTWERK's "The Model". The B-side is sort of an industrial collage of techno music and sound-bytes. Interesting, if not amusing. Who are these guys? (KK)
(A.A.I., 251 Pleasant St, N'ham, MA 01080)

MOMENT OF TRUTH/I.N.D. - split EP

Well, kinda really dull tough guy dumb bullshit mosh it up idiot core. Next...ah, I.N.D. better, not great same crap. I'm going to sleep. This did nothing for me, maybe it'll float your boat, cuz this only 1 persons opinion. So, take it or leave it. (SL)
(Breakdown Records, PO Box 1413, Lockport, NY 14095)

MORTALS - "The One" EP

Gritty CYNICS-ish hooks and guitar style with very clean well-sung vocals which don't match the rawness inspired by the music. The flip "Long Gone" by the CUSTOMS is a swamp-garage number that flies alot better with more spit in the vocals. (MH)
(Shake It Records, 6217 Springmeyer Dr, Cincinnati, OH 45248)

MOVING TARGETS - "Take This Ride" CD

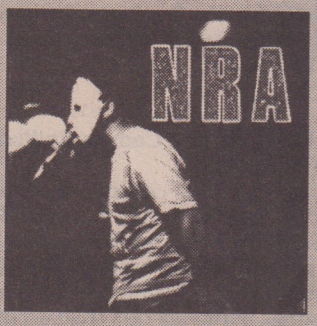
I used to listen to these guys quite a bit and this just doesn't do much for me. Maybe It's just that my tastes have changed. There are some good tunes, this probably would have made a couple of good singles. More MISSION OF BURMA inspired then before. (ML)
(Taang!, PO Box 51, Auburndale, MA 02166)

MONSTER TRUCK DRIVER - "All Greasy and Grimy" EP

Well what do you know? Grunge isn't dead! These guys even wear flannel shirts and come from Seattle. Wonder if the term "5 years too late" means anything to them? But seriously, they do have a cool sense of humor (or irony) and even some talent. Comes with a cool patch. (ML)
(Carving Knife Records PO Box 829 Seattle, WA 98111)

MÜLLSTATION - "Wir Sind Dabei" LP

Good, German-style, melodic punk rock, from what used to be East Germany (commies here, look out). Strong vocals and good production on songs written from '81 to '92. (KK)
(Hühnie Records/Nasty Vinyl, Riepestr 17, 3000 Hannover 81, GERMANY)



NRA - "Don't Know" EP

Anthemic punk with melodies and a singer who can't sing them, reminds me of NAKED RAYGUN. Not bad, not great, leaving me in the, oh so, uncomfortable neutral position. (RL)
(GAP, PO Box 101, 2400 AC Alphen a/d Rijn, THE NETHERLANDS)

NAKED AGGRESSION - "They Can't Get Me Down/Keep Your Eyes Open" 10"

Ragin' old school punk. Their two 7" EPs released as a 10". Fast in you face rhythms, 2 mid tempo harmonies. Well produced, female vocals, lots of style, a definite winner. (SM)
(Neighbor Annoyer, Feock Rd, Truro Cornwall, TR36HB, ENGLAND)

RECORD REVIEWS

NAPALM DEATH/MORBID ANGEL - split EP

These bands have been booted quite a lot but this one's pretty good. 2 live tracks from the new NAPALM DEATH and 2 demo tracks from the vastly different old unit recorded back in '85. MORBID ANGEL get their licks in with a pair of blasphemous tunes recorded live last year. The sound is pretty good and the little bit of extra noise in the live material could only help. (NN)
(no address)

NATIVE NOD - "Answers" EP

Yes. It has that urgency that I drool over. And weird chords, too. NATIVE NOD is totally interesting and unique. They are hardcore in the way that 1993 HC is HC. Put them on a tape with SLEEPING BODY, UNIVERSAL ORDER, HEROIN and HOOVER. (KG)
(Gern Blansten, 305 Haywood Dr., Paramus, NJ 07652)

NEW BOMB TURKS - "Trying to Get By/Last Lost Fight"

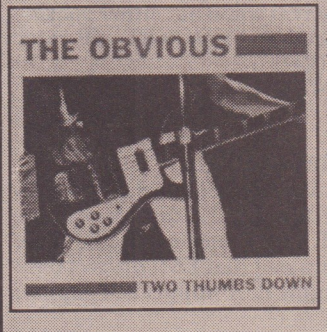
The A-side is heady punk ala ANGRY SAMOANS or the LAZY COWGIRLS while the flip slows it down to distorted 70's slow dancin' music and then kicks you in the face with a dirty burst of speed. This band can do no wrong. (MH)
(SFTRI)

NEW BOMB TURKS - "Got No Proof/Polyester Thinking Cop"

Fast and furious, excellent. More punk rock from newly anointed rulers of the punk real.m The good records just spew forth. This bands got the big momentum now and it feels good. Climb aboard - hold on tight. (BR)
(Empty Recs., PO Box 12034, Seattle, WA 98102)

OBLIVION - "Product" EP

Schizo punk. One side has two melodic hardcore tunes. Musically, almost reminds me of an underproduced NOFX. Pretty fun. BUT, there's this band's other side. An ugly creepy RED HOTS funky rock thing. Ridiculous vocals as well (sometimes). (LH)
(Johann's Face Records, PO Box 479-164, Chicago, IL 60647)



THE OBVIOUS - "Two Thumbs Down/Dollar Bill"

This Midwest band play unpretentious garage-pop, and they keep it simple. The lead singer has an interesting appealing voice. Since the subject of the A-side is a bad review, I should point out that this is above average. (MC)
(The Obvious, PO 303 WWB, Dayton, OH 45409)

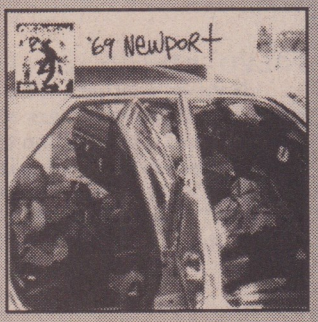
OILER/BAKAMONO - split 45

Two noisy bands. You probably know OILER. Driving rhythms with ferocious femme vocals. Pretty good meeting of industrial and punk although they've yet to really capture their awesome live sound. BAKAMONO starts with a dirge á la "Heroes" period BOWIE and later launches into an early SONIC YOUTH attack. Great. Hey, is that Susan Atkins on the cover? (LH)
(Theologian Records, no address)

OLIVELAWN - "Instant Punk Rock Song" EP

Considering this was recorded live on a tape deck at a record store it sounds pretty good. OLIVELAWN's guitar playing is excellent as usual. This 7" is worth getting, but hopefully you already have one of the LPs. (MM)
($2.50 ppd: Instanoise Records, PO Box 894, Huntington Beach, CA 92648-0894)

OPERATION IVY - '69 Newport" EP



The fab four fuckin' pick it up in this slab of skank o' rama madness. Recorded LIVE at Gilman Street Project, away back in '87 (sigh), with two previously unreleased songs - "Hedgecore" (it's a California thing) and "Left Behind". *Record review joke-bomb of the month*— Why did the ska boy without hands jump to his timely death? He couldn't pick-it-up. But these boyz sure can. And shit, they do. (Did). (AI)
(no address)

ORGY OF PIGS - "Where Feelings Die" CD

An incredible release chock full of cool tempo changes and overwhelming power. This disc brings to mind the creativity and style of CAPITOL PUNISHMENT. Extremely forceful vocals really make you sit up and take notice. Truly a force to be reckoned with. (NN)
(Dominator, PO Box 743, Norwood 5067, S. Australia, AUSTRALIA)

PANSY DIVISION - "Bill & Ted's Homosexual Adventure/Big Bottom"

More wacky stuff from these homo-popsters (you heard it here first kids). The charm is in the silly lyrics. Openly pop. The B-side is the SPINAL TAP tune with a slight gender change. Fun stuff and I won't mention the sleeve. (RL)
(Outpunk, PO Box 170501, San Francisco, CA 94117-0501)

PAVEMENT - "Westing (By Musket and Sextant)" LP

One big convenient PAVEMENT package that includes the rare 1st single ,all the Drag City records stuff ("Demolition J-Plot", "Perfect Sound Forever", "Summer Babe") and some flexi stuff, I think. Prime lesson for me is: I miss the radio static on the early records and "Perfect Sound Forever" don't sound too bad either. So buy it for the rare tracks and get in on the wave! (HD)
(Drag City, PO Box 476867, Chicago IL 60647)

RECORD REVIEWS

PLAYGROUND - "Slide/When Everything Is Said And Done"
A solid debut for a band from around here. They border on slick production with a quite a bit of echo on the vocals, but it works well. I like the B-side a lot, but both songs are in a similar popcore vein. (MC)
(Take A Day, PO Box 190054, S.F., CA 94119)

POISON IDEA - "Pajama Party" LP
Color picture disk at that. Okay these calorically challenged (two of 'em anyway) Oregonians rock, with this all cover release they prove they're capable of rolling too. Side 1 starts out with a faithful version of "Jailhouse Rock" and from ELVIS moves on to cover such diverse ground as THE DAMNED ("New Rose") and JIMMY CLIFF ("The Harder They Come", we're not talkin' reggae here either). I'll actually spend money on this but who wants to *look* at Poison Idea? (JD)
(Tim Kerr Records, PO Box 42423, Portland, OR 97242)

POLVO - "Today's Active Lifestyles" LP
No way, another POLVO album already. More freaked out playing with crazy guitars and extremely controlled chaos. The overall sound is better than their last record. But the feeling isn't quite as desperate or... uh... inspired. Still, a good record by most standards with a weird mix of SONIC YOUTH and BITCH MAGNET. "Sure Shot" rules. (LH)
(Merge Records, PO Box 1235, Chapel Hill, NC 27514)

POPES ON DOPE - "665 1/2" tape
Simpleton fartcore for punks with chronic halitosis. Two chord, trashy, debasing basement punk and I won't even call it "mid-tempo" even though it is. Sounds like the recorder was in someone's back pocket but with this material the poor quality is the saving grace. A 16-track studio would be cancer to these guys. Buy and devolve. (CD)
(Eric, 2471 Stradford Dr., Gastonia, NC 28054)

POPPIN' MOMMAS - "Sheltered Workshop" CD
Hard driving, head bobbing punk that's an Aussie inbreed of NEW BOMB TURKS and THE MACCLADS. Pub-hoppin', ale-swiggin', catchy shit. Makes me wish I was an alcoholic, sexist pig, too. (CD)
(Au-go-go, GPO Box 542D, Melbourne, Vic. 3001, AUSTRALIA)

POSSUM - "My Truck is Bigger Than Yours" EP
Lots o' screaming and yelling (except for the track that this Maureen McGovern sound alike takes over) played over a guitar freak out. What is this weird noise? Oh yea, punk I forgot about that. (ML)
(Slug Sounds 222 E. Gay St. West Chester PA. 19380)

POSSUM DIXON - "Nerves/Who You Are"
This sounds more like an early 80's L.A. 'No Wave' band (In the good way) than a new release. Pretty unique, especially with the upright bass and piano involved. The B side's not quite as cool. Probably a great live band. (DH)
(PO Box 107, L.A., CA 90078)

PREHENSILE MONKEY-TAILED SKINK - "We Found a Four Track" EP
Bash em' up lo-fi dementia in the best scum-fuck-er....obscuro tradition of the MENTALLY ILL, the early QUEERS and any number of Tim Yohannan faves (maybe even DIRT SHIT?). Also brings to mind current drugscums like the BRAINBOMBS. Naturally I prefer the two faster tunes ("I'm a spy" and "Allright" two songs which rule!) as the slower ones do tend to ramble on. Cool schizo falsetto whine vocals. A friggin' classic! (HD)
(Bulb, PO Box 8221, Ann Arbor, MI 48107-8221)

PRESIDENT FETCH - "Harsh" LP
Starts off with a sultry, bump and grind sound, which I thought was pretty kool. Then it breaks into an original blend of fast, rhythmic guitar and bass that act almost as percussion instruments. At times, the angry, distinct vocals sound like Vosco of RUIN (this is a very righteous thing in mine eyes). Interesting personal and political lyrics. Basically, this release rocks. Enough said? (AI)
(Subverts Productions, Norrebrogade 174, 2200 KBH. N., DENMARK)

PSYCHO/AGATHOCLES - split EP

PSYCHO is starting to rack up those split releases, but AGATHOCLES, oh lord, this is their *10th* split release with another band and their *15th* overall release. Damn. PSYCHO, now celebrating about 10 years of churning out fine noise, comes through as expected with a five song barrage like the Popeel Pocket Fisherman...a little bit of everything: grind/blurr/noise/punk/thrash. The AG side pays homage to the old Japanese & Swedish h.c. bands who inspired them. A white vinyl thrash holocaust. (CD)
(Ax/ction Records, PO Box 623, Kendall Sq., Cambridge, MA 02142)

QUEERS - "Love Songs For The Retarded" LP
2nd LP down the line for this ancient New Hampshire band. Melodic "pop core" which is very similar to their label mates and pals SCREECHING WEASEL. It honestly doesn't grab me around the throat the way their first singles did, and I'd prefer a tad more bite in the music, but this does still manage to do the trick quite nicely. (LD)
(Lookout)

RADIO WENDY/ROCKET FROM THE CRYPT - split 45
Don't know who RADIO WENDY are. Rockin' song with cool singing and a nice big guitar sound. Would it be too absurd to say it's got a SAN DIEGO sound? The ROCKET tune isn't a real standout. But it still has all the elements of their "sound". (Which rocks accordingly). The cover is not a real stand out either considering... Still, "okay" output by Pushead and ROCKET still rules over most other records these days. (LH)
(Pushead, PO Box 420701, SF, CA 94142)

RAMRAIDERS I.T.A. - "Wildside/10 Men Dead"
Actually the BLAGGERS I.T.A. under an alias. From England comes the self-proclaimed "Hardcore Leftist Streetfighters", who have recently signed to EMI. Pretty 'hardcore' huh? This is in theory a 'boot', although it's being said that EMI doesn't only approve of it, they're helping to promote it. A puppet is a puppet. Fuck your part-time politics. (TM)
(EMI, who cares)

RECORD REVIEWS

RED ALERT - "Blood, Sweat 'n' Beers" LP
I hate to get PC (fnar! funny joke) but there's something really disturbing about an oi (no capital O or exclamation point for you guys) band cashing in on their "old crew" status in this era of uprising European Naziism. I'm sure that is where they are making loads of their money, too. Anyway, it's yer basic early 80's style thing. Some is catchy but most is boring. Spare us, guys. (PC)
(Nightmare, Roermonder Str. 74, 4050 Monchengladbach 1, GERMANY)

THE REMAINS - "The Angel Rise From The Dead/Chatterbox"
I must admit that I'm usually somewhat skeptical when I see a Japanese punk record with a skull and crossbones on the cover. However this is not noisy speedpunk, but melodic, 60s influenced punk, and even includes a cover of the NY DOLLS, "Chatterbox". (KK)
(Tokyo Underground, 1-10-16 Shirasagi, Nakano-ku, Tokyo, JAPAN)

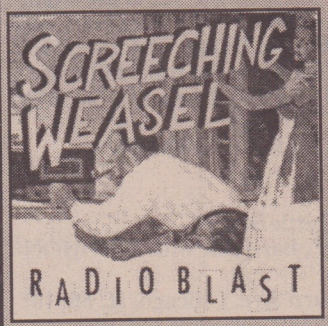
ROCKET FROM THE CRYPT - "Pigeon Eater/Paste That You Love"
The A-side "Pigeon Eater" is a top-end punk- influenced mass of noise and melody sounding a bit like RANCID HELL SPAWN without the casio. The B-side on the other hand is like wet cement; slow, oozing, murky and completely uninviting. (MH)
(Merge Records, PO Box 1235, Chapel Hill, NC 27514)

RUDI'S NEW KNIFE - "Face of the Bolder" tape
Some traces of promise in this political punk, but they tend to lose their energy and ramble on, both musically and lyrically. (EW)
(RNK, 2422 S Rene Dr, Santa Ana, CA 92704-5708)

SALAD DAZE - "Uncle Dad" EP
Rock & roll with punk thrown in from New Zealand, not bad at all. (SL)
($3.00 ppd: Miles Gillett, 4038 Germainder Way, Irvine, CA 92715)

THE SCARY TWEEZERS - "3-D Movie" CD
Surfy, poppy, nuthouse punk from Indiana. Straight ahead, croon-along, accessible inane hi-jinks. "Cyclops Optometrist", "Death By Squid", "Barbie Ran Off With MC Hammer"...you get the picture. Non-threatening pogo music. (CD)
(Leppotone Electrical Recordings, PO Box 61, Kalamazoo, MI 49005-0061)

SEAPIGS - "Freaktard" EP
More of that goofy, Sacramento beercore. Pretty typical, three chord hardcore with a grave lack of hooks. (DS)
(Very Small Records, PO Box 2174, Berkeley, CA 94702)



SCREECHING WEASEL - "Radio Blast/The Girl Next Door"
A fine single by these pop punk icons. Surely, you must have heard these guys by now. If not, think raspy RAMONES. The A-side is a song about how everything on the airwaves sucks. Naive, yet catchy. The B-side is the gem here, a great pop punk tune with a cool guitar line. If only their last LP was this good. (RL)
(Underdog Records, PO Box 14182, Chicago, Ill. 60614)

SCREECHING WEASEL/PINK LINCOLNS - split EP
The SCREECHING WEASEL side has a modicum of power with good lyrics. Refer to RABID BLAST for stronger Benisms. The PINK LINCOLNS side, however, KICKS TUSHY. Fast straightforward punk - no holds barred. This Florida band still has the high energy edge after all this time. Very good. (BR)
(Vindictive Recs., PO Box 183, Franklin Park, IL 60131)

SEVEN MINUTES OF NAUSEA - "Disobedient" EP
I got bored with masturbatory 'concept' industrial shit like this five or six years ago. (TM)
(Ecocentric, PO Box 572, W-5400 Koblenz, GERMANY)

SEX DOGEE - "You Can Teach an Old Dog New Tricks" tape
Total angst, these kids are pissed off, p.c. to the max! Social and political awareness week at school. Raw ass fuckin punk rock, female and male vocals. I'd like to see this band! Lots of influences, metal riffs, punk rhythms, throw in some art damage. I get an incredible vision from SEX DOGEE. (SM)
($3 ppd: 31 Thorn Ln. #4, Newark, DE 19711)

16 - "Sail Rabbit" 45
One sided, one song follow-up to their double 7" of last year. They've somehow managed to refine their sound - it's still heavy as fuck, but this song is immediately more memorable than anything off the other release. Totally full time guitar crunch - in the league of heavyweights like TAD - can't wait for the full length release! (TM)
(Standard Recordings, no address)

'68 COMEBACK - "Memphis" EP
Dirty noise from down south. EDDIE COCHRAN slashing down whisky with PUSSY GALORE. This shit will singe your lil earlobes. Strap it on. (BR)
(Sympathy Recs.)

SLEEVES - "D-Day" EP
Progressive rock mixed with hints of TOM PETTY. Echoey wah-wah guitar with synthesizer abounding in amidst snotty vocals and punchy guitar. A strange blend of music that seems to have escaped my interest.(MH)
(Petri Vallin, PO Box 586, 20301 Turku, FINLAND)

SMALL BALL PAUL - "Gotta Change/Mr. Sunshine"
I usually dig this label, but this record is kind of a drag. The first song has a nice little guitar riff, but the song never progresses. Not horrible, but pretty forgettable rock. Side two doesn't even have the decency of being mid-tempo. Hey singer dude, calm down okay? (LH)
(Faye Records, PO Box 7332, Columbia, MO 65205)

SMEAR - "Wrench" EP
This two song EP has a very minimal layout with no lyric sheets. A college modern rock sound is mixed with a grungy long hair swinging Fuzztone distortion to give the effect of the SMITHS meeting MUDHONEY and BUZZON-EN. (MK)
(Subcorridor Records, 44 Jane St., Providence, RI 02904)

RECORD REVIEWS

SOFAHEAD - "More is Not a Word in our Vocabulary" LP
This is a good quality live recording of a SOFAHEAD show in the UK in September of 1992. Too bad they'll probably never play in the US, as their melodic punk music with female vocals is in fine form here. Oh well, buy this record and pretend you are there, ok? (MM)
(Slaz Bat Records, 3450 El Pinal Dr., Evergreen, CO 80439)

SPIRIT OF YOUTH - EP
Slick, proficient low-impact straight-edge hardcore from Belgium conducted without any discernible rage or passion, with an effects-pedal overdose, like a bad rehash of INSTED, HOGAN'S HEROES and a thousand other mid-eighties formula "S.E." bands that put me to sleep then, and still do. Most definitely for fans of the genre....(KS)
(Crucial Response, Kaiserfeld 98, 4200 Oberhausen 1, GERMANY)

SPOKE - "Visualize Industrial Collapse " EP
G.Ville's cutest trio of pasta lovers is back with a new 7" to woo and wow you. 3 songs, less fluffy than before, but still catchy enough that you want to hug yerself. Sort of pop punk ala Am Rep. Buy, buy, buy. (LD)
(No Idea, PO Box 14636, Gainesville, FL 32604-4636)

SPOON - "Hot in Here/Manimal"
Pretty standard sludge-riff rock sorta in a ...oh, I dunno, just think big chunky guitar riffs, guttural low vocals, etc. Suffers generally from so-so material and a murky production. (HD)
(Helter Skelter, Pie Delle Province 8, 00162 Roma, ITALY)

SQUID - "New Waffen Jive/Bitch Magnet"
Pretty heavy post punk angst which grooves and grinds with a rhythmic vengeance. Vocals thru a megaphone sounds and churning textures galore. Not a bad path to take. (WG)
(Cash Cow, PO Box 1332, Williamsville, NY 14231)

STAGGER - "I'm Drowning" tape
Really thick sounding hardcore. There is a lot of intensity, catchiness, and groove to this. The lyrics are in the personal introspective vein and are painfully good. Metal edged hardcore that manages to borrow from many but not sound exactly like anyone. Knocked my socks off. (OP)
(8232 Fruitvale, Moor Park, CA 93021)

STATE OF GRACE - tape
Live these guys were really impressive. As if POISON IDEA, HELMET and FUGAZI were all playing at the same time. This tape lacks the power of their live sound. They're from Santa Cruz, CA. Go check 'em out for yourself. Oh yeah, on the cover of this tape there's praying hands in front of a big X. Go figure. (DH)
(no address)

THE STATICS - "Theme" EP
On SUPERCHARGER Greg's new label, the STATICS continue the addictive sounds of raunchy lo-fi punk-garage ala SUPERCHARGER or THE FINGERS. A must! (MH)
(Rip Off Records, 581 Maple Ave., San Bruno, CA 94066)

STIGMATA - "The Calling Of The Just" CD
HENRY ROLLINS artificially inseminated members of SICK OF IT ALL and METALLICA and begat offspring to be known as STIGMATA. Muscular N.Y. powercore perfect for "moshin' it up, haad 'n' heavee". Bang your head and slug everyone in sight. (CD)
(CFY Records, Box 6271, Stanford, CA 94309)

STOTTS, RICHIE - "Man With X-Ray Eyes/1944"
Old punker alert, geritol rock, the hearing aid generation kick in! This PLASMATICS goon was a definite inspiration in 1980. Sad to say his return sucks. Even this guy has a flannel side to him! Man with the x-ray eyes is a soft little ballad with a few power chords. 1944 is a little hot punk rock number, up tempo, riffage, blastin screams, pan leads. Better remembered than rehashed. (SM)
(American Gothic, PO Box 1, Palenville, NY 12463)

STRIFE - "All from the Past" EP
While these guys seem serious about this, they rely so heavily on formula this didn't leave any impression at all. King naive lyrics though - "Join hands to end hatred, prejudice and drugs, all from the past." At least they can question their position of privilege without turning into guilty liberals. (TM)
(Indecision, 23391 Mulholland Dr. #430, Woodland Hills, CA 91364)

SUBVERSIVES - "Last Call" tape
Sounds like early straightedge meets hardcore of the 1981 period. The production is on the weak side, but the lyrics are pretty good (especially "Pink Triangle Blues" - being pissed about the inconsistencies of the behavior of homophobic persons) The music is just so so. (OP)
(474 Woodlawn, Webster Groves, MO 63119)

SUGAR - "If I Can't Change Your Mind" 12
This takes one of the best cuts "If I Can't..." from the album and backs it with two unreleased tracks "Clownmaster" and "Anyone" and a live version of "Hoover Dam". The live track confirms that Bob Mould can still rock while the others highlight the songwriting talent that kept HUSKER DU going for so long. (MH)
(Creation Records, 8 Westgate St., London E8 3RN, UK)

SUGAR SHACK - "The Good Life/Little Susie"
Good old, bluesy, foot stompin', bar rock with MUDHONEYish vocals. I liked it. A lot. (DS)
(Fistpuppet Records, 3058 N. Clybourn Ave, Chicago, IL 60618)

RECORD REVIEWS

SUGARSHOCK - "It Was Beautiful and People Loved It" 45
The music is cool & trashy outdoor punk picnic pretty good 'cause you're kinda drunk rockin' stuff. But the squeally vocals spoil the effect for me. Some may find it appealing. Who knows what they're singing about? Is that nondescript enough for you? I'm sorry. (PC)
(Thrill Jockey, PO Box 1527, Peter Stuyvesant Sta., NY, NY 10009)

SWEET THINGS - "Deliver" EP
This slipped past us a few months back but made a couple of staff year end top tenners. 4 tracks of post-DINOSAUR lo-fi distorto pop with some VELVETS overtones. A pretty common sound over the past few years but the lack of pretension, politeness or production put this near the top of the heap. (BD)
(White Heap, 14 Robin Way, Great Neck, NY 11021)

SWEETHEART - "Well-Dressed Meat" CD
Yes! Crazy art-noise damage that'll have your eyes rolling around in their sockets! Stuttering, syncopated drums are coupled with guitars completely tweaked out of their high end, while the singer drools and squawks absurdities as an accompaniment. There's more than a little GOD IS MY CO-PILOT influence here. (DS)
($17 ppd: Bad Vugum, Box 362, 90101 Oulu, FINLAND)

TED BUNDY'S VOLKSWAGON - "Ted Bundy's Volkswagon" EP
Slow crawling, angstful, dark, frustrated male music with lyrics that intone "Kill all the artists, kill all the commies, kill all the mommies" ("Rush Needs a Bullet") as well as everybody else you can think of, which makes me gasp at the blatant romanticism. Also songs about killing one's family, one's girlfriend, because "I had nothing to do....God told me to". This band reminds me of SF's own beloved PLAINFIELD. Both bands should go deer hunting together. (JD)
(Wrocklage Wreckords, 361 West Short St, Lexington, KY 40507)

TEN BRIGHT SPIKES - "Astro Stukas" CD
There's a lot of creativity and ingenuity here. It won't fit most people's definition of punk, though; they're a little too innovative and unconventional. Ironic, ain't it? Melodic, beautifully textured songs which employ a violin, a viola, a piano, and tribal drumming. Vocally, they're treading into MORRISEY territory. If you consider them wimpy, you're missing the whole point. (DS)
(New Red Archives, no address)

TERMINUS - "Back Among the Blind" LP
This is the musical equivalent of a cold, gray, rainy, day, which is appropriate, since they're from England. Everything on this record is so well planned and so thought out that it completely lacks spontaneity. The rhythms are masterfully textured, the guitars are very well layered, the lyrics are intelligent and articulate with a political bent, and they're boring as all hell. (DS)
(Words of Warning, PO Box 119, Newport, Gwent, NP9 7YD Wales, UK)

TIME FLIES - "Bon Apetit" EP
English vocals on 4 songs from this Finnish outfit. It's probably influenced by later RAMONES, and the 2 songs on the first side are fairly good bubblegum punk. (MC)
(Linna Bros., Mustolantie 61, 84100 Ylivieska, FINLAND)

THANKLESS DOGS - "Time To Say/Cops Took My Baby Away"
All the punk rock hooks embellish this rascal. Continuing their recent legacy of RAMONES meets N.Y. DOLLS, THANKLESS DOGS offer up another top notch record for your aural pleasure. Will these guys tour? Will they come to your town? Wait for the next bulletin. (BR)
(Bag O' Hammers Recs., PO Box 928, Seattle, WA 98111)

Time To Say b/w Cops Took My Baby Away

TINY GIANTS - "Hold On" EP
Heavy moshcore, I can imagine the pit at this band's shows would be very fist flying thrashing moshing madness. I don't know what to make of this. Metal mosh? Mosh metal? Political metal? Metal political moshing hardness? Yes. Good effort, but it missed my mark. Maybe you'll like it. (SL)
(X-Mist/Strive, Meisenweg 10, 727 Dagold, GERMANY)

TRIBE 8 - "By The Time We Get To Colorado" 12"
Kicks major ass over their 7". Great recording and tight performances. Somewhere between the DEAD BOYS and PATTI SMITH. Excellent unapologetic lyrics both clever and sometimes funny. Six songs all rockin'. (LH)
(Outpunk, PO Box 170501, SF, CA 94117)

TRIGGER MAN - "Dead Like Me" CD
With a former member of NO FOR AN ANSWER. The style this record has is a polished SoCal melodic rock sound with pop song structure. Very much in a similar vein to a lot of southern California bands such as 411 and FARSIDE. Steadily paced, there is not a lot of high or low moments either in production or structure. The standout for me are the lyrics which concern themselves with loss of community and finding inspiration to grasp on to one's ideals. (MK)
(Workshed/Cargo)

TURNBUL A.C. - EP
Fast, spirited HC oriented punk. Strong shouted vocals, good guitar + bass progressions. This record could be favorable compared to SUBMACHINE. Recommended listening. (BR)
(Cumpire, 36 E 4th, Emporium, PA)

12FT.6 - EP
Cool DIY 7" here. San Diego meets DC for coffee in the East Bay. Entiendas? All the modern punky influences are here. This label is doing cool things. Especially since they're from Arkansas. Check it out, O.K.? (DH)
(File 13, PO Box 251304, Little Rock, AR 72225)

UNION CARBIDE PRODUCTIONS - "High Speed Energy/Doin My Time"
Breaking no new ground but rockin just the same is the new UNION CARBIDE single. I expect that at least one of these tunes comes from the long awaited third LP. Now that they are recording in the states and are on a domestic label, I hope this means that they will be doing a 200 city tour this year. (ML)
(Fistpuppet/Cargo)

RECORD REVIEWS

UNION - "Anesthetized" EP

Catchy, fast hardcore with more hooks than Smelly's tackle box. Fast is definitely the key word here—this features the two brothers who run Really Fast Records (Sweden) and is co-released on the same. Speed can be a narcotic, and these guys know it. Lyrics cover apathy, eco-cide, U.S. imperialism and the like. Looks great as well. (TM)
(Tribal War Records, PO Box 20012, Tompkins Square Station, NY, NY 10009)

VAGABONDS - "From Autumn to Fall" tape

The New York Giants have it. Frank Sinatra has it. Robert DeNiro has it. And the VAGABONDS have it - that innate, indescribable greatness. Three chord, anthemic hardcore that hits you like a hollow-point slug through the temple. (DS)
(Vagabonds, PO Box 202, Station B, Montreal, Quebec H3B 3B0, CANADA)

VINDICTIVES - "This Is My Face" EP

Excellent, snotty, melodic, mid-tempo punk, with excellent vocals, backing vocals, and guitars, not unlike SLOPPY SECONDS. Also, it's nice to to be able to actually hear the bass on a record. Attn: Other Bands - if you really want a good review in MRR, all you have to do is thank us on the pic sleeve. (KK)
(VML, PO Box 183, Franklin Park, IL 60131)

VITAMIN L - "Breathe In, Breathe Out/467 lb. Wife"

Weirdo art-jazz-poetry shit. In other words, it ain't anywhere near punk rock and it definitely does not rock. Having said that, It still don't work even on its own terms. This stuff is overly technical even if it does approach it on a boho-dada level. Lotsa stylistic changes, horns all over the place. Sorta WHITE FRONTS/ESKIMO but not even that good.(HD)
(Vitamanagement, 12802 Sutter St. Garden Grove, CA 92645)

THE VOLUPTUOUS HORROR OF KAREN BLACK - CD

This is a twisted death of a circus band. What a bunch of freaks, I loved this total raunch rock, dark subliminal p.c. values. Gives a STOOGES feel to it. Female vocals, scratchy, whiny and annoying! Clear out any party or scare your parents with this disk! (SM)
(Beautiful, PO Box 20818, New York, NY 10009)

WIPERS - "Is This Real" CD

This seminal Portland band's posthumous release includes both their 1st LP and the "Alien Boy" 7", and is a terrific documentation of this tremendously important band. On the downside, I've heard that the members of this band were dead set against Sub Pop re-releasing this material, but unfortunately didn't own the rights to the material. Great music, but slimy politics if this rumor is true. (LD)
(Sub Pop)

WOUNDED KNEE - "Not Proud" tape

WOUNDED KNEE are a hardcore group that somehow make lyrics "against sexism, racism... and so on" sound almost believable. They also lay a book on 'ya about some crazy Indian Chief named "Seattle." Now go get a mohawk you Hessian! (MJ)
(Penning Rene, 188, rue De Soleuvre, L-4487 Belvaux, LUXEMBOURG)

WRETCHED ONES - "Johnny Burnout" EP

Hunka' hunka' burning Jersey beer punk. Clearly the most exciting band in whole U.S. right now, this record picks up where the Oi anthem of '92 "Working Man" left off. Throughout the states the WRETCHED ONES have made midland pork NJ synonymous with high quality aggressive drunk punk. This release is on Force Majeure. (Thank you Headache Recs.) This is the motherfuckin guns! Buy it. (BR)
(Force Majeure Recs., PO Box 39148, Detroit, MI 48239)

YAGE - "Caccole" LP

Kent Steedman from CELIBATE RIFLES and Ramon + Pippo Pasquini from A-10 team up for a rock-cum-experimental dream state album. When Kent is at the helm, guitars smoke. Uh-oh - some lapses of art crap too. Be careful out there (BR)
(Helter Shelter Recs., 00162 Roma, Piazzale delle Province 8, ITALY)

V/A - "The Absolute Middle of Nowhere, Vol. 17" CD

Sixteen Chicago bands, none of which I'd heard of before except SMASHING PUMPKINS, throw down one song each to make up a pretty decent compilation album. This is split half-and-half between metallic punk (RIGHTS OF THE ACCUSED, MILK INC., GODSPEAKS) and ethereal ballads or weird, offbeat stuff (THE LILACS, SHRIMP BOAT, OO OO WA), and the combination works well. (DS)
(Limited Potential Records, PO Box 268586, Chicago, IL 60626)

V/A - "Achtung Chicago Zwei" LP

This is the 2nd Underdog comp. to feature a bundle of rocking Chicago-area bands, 16 in all. Everything is pretty good to great here. A few of the most standout being in my opinion THE VINDICTIVES (yay!!!), NO EMPATHY, LOS CRUDOS, TRENCHMOUTH, GUAGE, and SMOKING POPES. (LD)
(Underdog, PO Box 14182, Chicago, IL 60614)

V/A - "Bird" tape

7 Bands from the Kalamazoo, MI. area. THE DECONSTRUCTION, SCROTUM POLE, BIG HEAD SYNDROME, SPORK, VINE, ANTHEM, and RESIN MATTRESS. It's hard to tell which band is which, because there's no song list, just a booklet with some song titles. Lots of post hardcore D.C. style power emo stuff. (DH)
(1823 Suffolk, Portage, MI 49002)

V/A - "Bloody Trade" tape

This tape urges the boycott of the fur trade. I can't tell if it's a benefit comp or if it's just trying to raise awareness of something. Anyway some standouts are CARA DE NADA from Santa Cruz. They sound like PEGBOY but better. PROPAGANDHI are really good too, but the vocals don't seem to fit in. Lotsa good stuff from a wide variety of genres, straightedge to light pop it has it all. (OP)
(Act of Defiance, BP 90, 93270 Sevran, FRANCE)

RECORD REVIEWS

V/A - "Crust and Anguished Life" CD

Metallic wallops riff back and forth on this virtual "who's who" comp off international brutal heavyweights. Intense tracks by GLOOM, DESTROY, C.F.D.L., CONCRETE SOX, DISRUPT, DISCHANGE, AMEN and eleven others with spikey logos and extreme guttural barking that saw through your skull with savage mayhem. (KS)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624 JAPAN)

V/A - "Emergency Broadcast Systems Vol 3" EP

This one includes 4 newer bands EVERREADY, EVERGREEN, RADON and LOCKJAW. EVERREADY from SoCal have a dorky poppy punk tune. EVERGREEN also from SoCal play a quick paced somewhat moody and introspective song. RADON from Florida play sloppy upbeat punk with a feel similar to CRIMPSHRINE and SCREECHING WEASEL while LOCKJAW from Canada are the most divergent, playing a funking discordant hybrid that has moments that sound similar to THE EX. (MK)
(Allied Recordings, PO Box 160683, San Francisco, CA 94146)

V/A - "Hope To Grow" LP

SANITY ASSASSINS play sludgy tuneless punk on this split LP that doesn't do much for me. The PARASITES do a much better job of reviving the glory days of '77, but the liner notes proclaiming this disc "Punk Rock's finest half hour" exaggerate more than a little. (EW)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside PR8 3RZ, UK)

V/A - "Lion City Hardcore—Together At Last" CD

A 10 band, 20 song compilation from Singapore. The predominant style being US/NYC-influenced "progressive" metallic hardcore, which sours a bit to my tastes, but is well played out with impressive stuff by BAWLOUT, STOMPIN' GROUND, UNITED BLOOD and others. (KS)
(Reconstrux Records, for info:Zul/Suhaimi, apt Blk 109, Tampines St 11, 02-269, Singapore 1852, SINGAPORE)

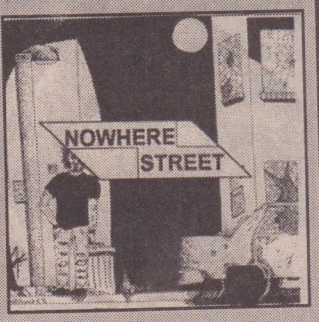
V/A - "Love and Napalm" LP

All the Trance superstars are here, from old friends like ED HALL, and DRAIN to more recent bands like JOHNBOY. Of course the PAIN TEENS version of "You Only Live Twice" with Bliss' haunting vocals steals the show. Viva La Trance! (ML)
(Trance, PO Box 49771, Austin, TX 78765)

V/A - "No Pain" tape

This compilation is as varied as its country of origin. Finland's TERVEET KADET get things rockin' only to have things snagged by a spagetti-western odyssey performed by SAIRAAT MIELET. Imagine Leatherface chasing some poor, virginal coeds and you'll begin to get the picture. Jesus H. Christ!, was that Satan I just heard? (MJ)
(J-P Muikku, Vanhatie 9, 81750 Pankakoski, FINLAND)

V/A - "Nowhere Street" EP



Contains four bands from various places; VENDABIT, COUCH POTATOES, THE CHEESE DOODLES, and THE PSEUDO HIPPIES. All are good basic punk and hardcore. The sound is demo tape quality, but this is obviously a labor of love so check it out. (MH)
(Andorra Records, PO Box 3021, Montebello, CA 90640)

V/A - "Ox Faces the Facts #14" EP

This vinyl fanzine contains two aggressive rockers by ANTISEEN and GAS HUFFER, both laboring their their gray, uptempo production; there's a throwaway, then a hard, gravelly, upbeat slice of HC by KAFKA PROSESS. Average. (SS)
(Joseph-Hossmard-Weg 5, 4300 Essen 14, GERMANY)

V/A - "Set It On Fire" LP

Twelve bands here cover tunes by the long-lasting Aussie band the SCIENTISTS. CHEATER SLICKS, MONOMEN, SUGAR SNACK, and VERTIGO contribute high-octane punk or raw punkish rockers even the uninitiated should enjoy. Above average, and the five or six best trax make it a getter. (SS)
(Dog Meat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

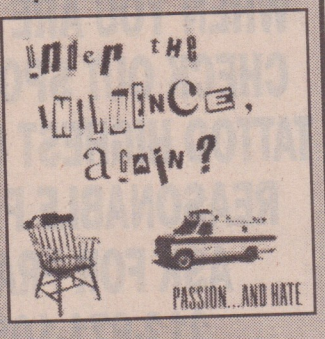
V/A - "Sounds from the Street, Vol.3" EP

Cool sleeve. 4 German bands get together, SWOONS, which are by far the best; VULTURE CULTURE, THE INFENSI, and CRASSFISH. The overall impression this left me with was one of "The early 80's are coming!" Remember new wave? (I predict it to be the next trend) OK, it's not quite that syrupy, but it's too rock, melodic and all around tame for me. Sock me some abuse. (SB)
(Nasty Vinyl, Riepestr. 17, 3000 Hannover 81, GERMANY)

V/A - "Stars Kill Rock" LP

Girl + boy garage-core all right! A huge variety of underground bands that will make you smile and dance fucking dance! Standouts include TIGERTRAP (yeah), JACK ACID (awesome vocals), the infamous TRIBE 8, SLANT 6, the screeching KARP, acoustic MARY LOU LORD, CALAMITY JANE, BUMBLESCRUMP (ohmygodtheycanactuallyplay), CHEESECAKE (scream scream) and PANSY DIVISION (carrots n things). Yeowwww! (AI)
(Kill Rock Stars, 120 NE State St. #418, Olympia, WA 98501)

V/A - "Under the Influence, Again?" EP



Three bands doing three covers. AMYGDALA do the SMITHS' "How Soon is Now?", replete with slammin' beats and some serious keyboard damage. TUBESTEAK put an unforgivable, crunchy, metallic twist on DYLAN's "All Along the Watchtower". Then along come the GREY SPIKES with the most faithful rendition on the record: a barnburning, punk version of "Solitary Confinement" by the WEIRDOS. (DS)
(Warning Records, 1517 Western Ave #191, Chicago Heights, IL 60411)

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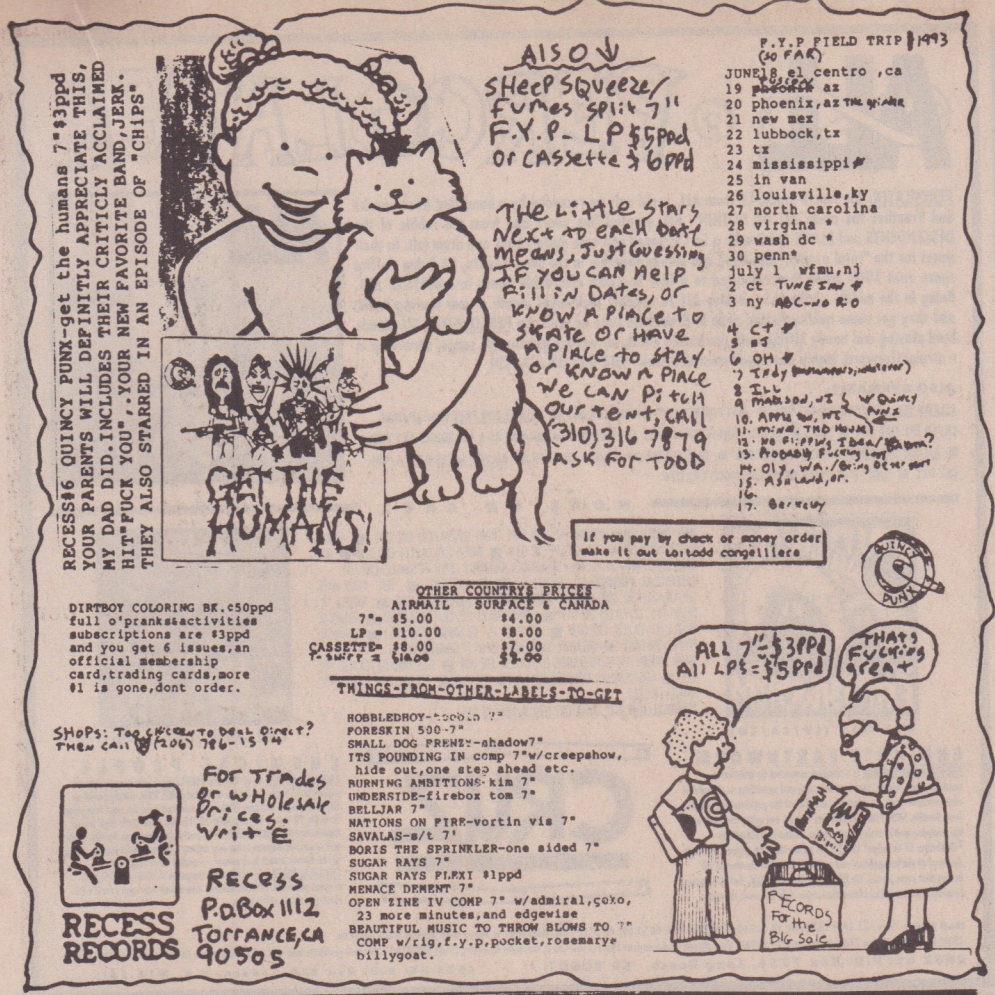

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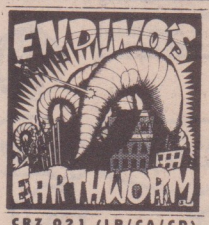

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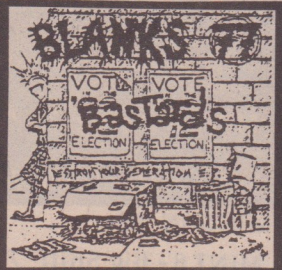

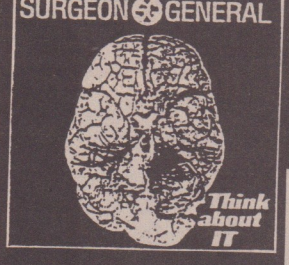

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White Kaps
s/t 7" EP
Fearless

The strategically placed anarchy "A" in the band name is only one of the few "hilarious" moments from these Camper Van Beethovens of popcore. Other guaranteed yuks include song titles such as "Trendy Fuck" and the White Kaps' contribution to the Wild Cherry revival, "White Boy." Did I forget to mention the biting, witty lyrics? Just call 'em the David Byrnes of HC. Johnny Chance

WHITE KAPS - EP
Poppy punk, not in a GREEN DAY way, more like DESCENDENTS "Milo Goes to College" era. Sounds like it could be a Dr. Strange Records release, if you've heard any of those bands. (KG)

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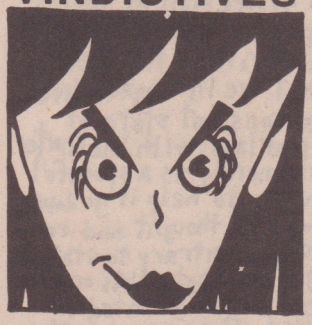

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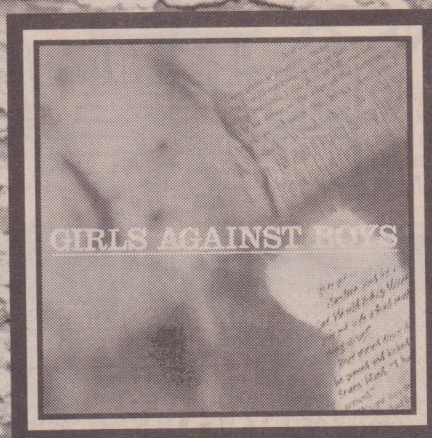

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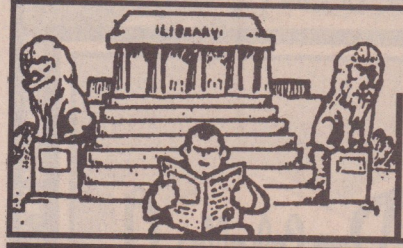

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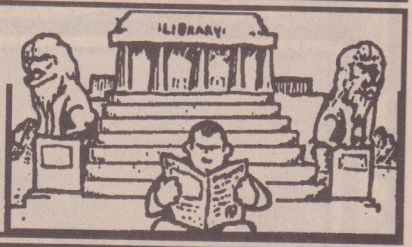


Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (MB) Michelle Belacic, (JD) Joe Donohoe, (LD) Lali Donovan, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (TM) Timojhen Mark, (KP) Kirsten Patches, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith, (SZ) Sarah Zimmerman

This is just a quick reminder before we get started this month, when sending in zines be sure to include information on price, how the zine was printed, and number of pages. All poetry zines will be placed promptly in the garbage. See you later, M.Avrg.

ANARCHY #36 / 2.50 ppd
81/2 x 11- printed - 83 pgs
This is a Situationist-inspired anarchist mag. This issue has some pretty serious articles on the Spanish Revolution, bisexuality, the Situationist take on the fall of communism, and another installment of Raoul Vaneigem's Revolution of Everyday Life (this one on roles). Lots of alt. press reviews and news; TONS of letters. The columns in this mag usually bug me (they're so fucking smug!), and this issue is no exception. (DS)
CAL Press / PO Box 1446 / Columbia, MO 65205-1446

ANGRY THOREAUAN #5 - free in Southern California / $2 elsewhere
8 1/2 x 11 - newsprint - 36 pgs.
Reviews of stuff pretty much covered by MRR and/or Factsheet Five. As for editorial content, imagine two flyers arguing with each other. Your bag? Dig. (TJ)
PO Box 2246 / Anaslime, CA 92814

ANGST COMICS - 75¢ ppd.
4 x 5 - copied - lots
This is actually a little grab bag of six different comics. The artwork is actually really cool and the stories are kinda clever. This is slowly becoming a new style for cool East Bay zines. A deal at 75¢. (LH)
Fawn Gehweiler / 3907 Piedmont Ave. Apt. 5 / Oakland, CA 94611

ANOTHER PAIR OF SHOES #12 / 2.00 ppd
81/2 x 51/2 - copied - 20 pgs
This one comes off as a sincere, mostly introspective zine about punk stuff. Some stories; articles on the Men's Movement, Minneapolis book stores; interview with Trench Mouth. Reviews. And, yet another installment of Paul Weinman's White Boy mini-comic thing. (DS)
PO Box 300031 / Minneapolis, MN 55403

ATTACK & ANSWER #2 / $3.50 ppd
11x17 - offset - 38 pgs.
This is truly a labor of love. From the printing job to the writing to the photos, you can tell the person behind this put their heart into every facet of this zine. The editor takes an intelligent approach on subjects such as racism, hunting, and sexism in hardcore, that doesn't get caught up in sloganeering, but takes an honest and extensive look at the problems, making you look inward, forcing you to analyze your actions. Another high point of this zine is the quality of photography. Nice, large, and clear shots of Edgewise, Lifetime, Earth Crisis, Resurrection and more. Definitely one of the best. (MA)
124 Harvard Pl / Syracuse, NY 13210

ATTITUDE PROBLEM #13 / 2.50 ppd
111/2 x 17 - printed - 18 pgs
This is the love and sex issue which might sound cheesy, but it's actually intelligent and well done. Cool (huge) format. Interviews with a skate guy, a prostitute, The Bats. Articles on commodity culture and an entire page devoted to queer subculture. Plus, reviews, letters and assorted weirdness. Cool.(DS)
PO Box 2354 / Prescott, AZ 86302

BRV #1 / 2 stamps maybe?
5 1/2 x 8 1/2 - copied - 16 pgs.
People who will like this zine: turnpike travelers, scam artists, Screeching Weasel fans, Philadelphia tourists, and those of you who like to expose yourself in instant photo booths. (MW)
A.K ./ 11473 Chautauqua Tr. / Brecksville, OH 44141

BITCH #5 / $1.00 & 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
The editor begins by saying "This is the issue of BITCH that's going to make everyone hate me..." It seems that this zine is meant to piss off the more dogmatic factions of the punk scene (no names, of course).Personally, I found most of funny as all get out. It's written mostly from a pro-girl standpoint, but it's definitely not P.C., & therefore not for the faint-of-heart, or the easily offended. Includes a "Are you a bitch?" pop-quiz. Funniness. Also pick up right on back issues. (SB)
c/o Lara / PO Box 12061 / Richmond, VA 23241

BUGS AND DRUGS #2 / $3.00 ppd.
5 1/2 x 8 - offset - 32 pgs.
This is an interesting mish mash of humor, critiques, comics, and stereo-type hipster collector cards. A lot of the humor I suspect would go over better if I was English "Letters From Kunts" kinda makes me cringe. All things considered it's a decent read and pretty terrific looking. (LD)
PO Box 960 / Bristol BS99 5QU / England

BULLDOZER #1 / $1.50 ppd
81/2 x 7 - copied - 36 pgs
All I have to say is anyone who doesn't trust the intentions of *Sassy* is ok by me. I was pleasantly surprised by this zine and would recommend it to anyone (not just females) who likes to have their questions answered and won't sit idly by. (NR)
Rebecca / PO Box 342 / Oberlin, OH 44074

BURNING FARM #4 / $1.00 ppd.
4 x 5 1/2 - copied - 80 pgs.
I guess you could say that this zine fits into the *Cometbus* style category, a style that's quite popular these days. But yet this zine has enough character and strength, setting it miles above the rest. In this issue you'll find writings on experiences in church, at jobs, roommates, jealousy, and more. Extremely well written, coming across in the way your best friend talks to you. (MA)
PO Box 7425 / Olympia, WA 98507 - 7425

CANVAS #3 / $1 + stamp or trade
5 1/2 x 8 1/2 - copied - 20 pgs.
Literature, record and zine reviews, a good, but short, interview with Jawbox and a great day-by-day tour diary. There just isn't much else. (MB)
Jamie Kennard / 2176 Turk Hill Rd./ Fairport, NY 14450

CHANGE ZINE #1 / 2 29¢ stamps
8 1/2 x 11 - copied - 48 pgs.
Perhaps the best thing I could expect from any zine I get to review is a distinct personality of it's own, and this has it. This is a fairly straightforward zine, with the usual interviews (Jawbox, Disposable Heroes), reviews, and such. But there is a great deal of energy coming out of this from someone who seems to be really trying to create a "scene". It may sound like a cliche, but I love to see people who live for punk. And it's fuckin' free with postage! (MW)
Patrick West / Trinity College / Hartford, CT 06106

CONVICTION #2- $2.00
8 1/2 x 11- offset- 16 pgs.
Thin but packed!! One of the best layouts I've seen. And the best thing is its consistency throughout. Very well done. It's my nominee for zine of the month, hands down! (SZ)
124 Harvard Pl. / Syracuse, NY 13210

CROOKED EDGE #3 / 1.5 DM
81/2 x 6 - copied - 40 pgs
German music thing. Looks like the usual smorgasbord of interviews, reviews etc., but it's all gibberish to me. Cool woodblock cover.(DS)
Westerdeich 25 / 2800 Bremen / Germany

CRUENTUS ODIUM #2 / 50¢ or trade
81/2 x 51/2 - copied - 22 pgs
Yes! Here's a one-man zine that tells it like it is. He says he's pissed off that he hasn't received any hate mail yet, but even this seething reviewer couldn't muster up enough hate to write anything bad about it. Ok, how 'bout this...it needs some more meat on the bone, but at 50¢, who's complaining? (NR)
118 S. Pine St / Richmond, VA 23220

CUM #5 - around $1 in stamps or cash
7 1/4 x 8 1/2 - copied - 24 pgs.
Sex, (anti)drugs and rocknroll, presumably hardcore. Editors who don't like each other. Stolen salmon-colored paper. Wit and some wisdom. (TJ)
PO Box 56573 / Lougheed Mall Postal Outlet / Burnaby, BC V3J 7W2 / Canada

CUTTHROAT #5 / send like $1.00 and 2 stamps
8 1/2 x 11 - copied - 22 pgs.
A cool, simple type of zine containing interviews with Eye Hate God, Bugout Society, and the usual reviews and such. A definite standout in here is a hilarious "interview" with Machismo, a band of body builders with something to say. Aside from these, a few essays on racism and animal rights round it out. Nice job. (MW)
PO Box 323 / Pompano Beach, FL 33061-0323

DENTIFRICE #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs.
The quality of this leaves a lot to be desired in terms of the handwritten stuff & the simplistic drawings. But this pro-woman zine has it's heart in the right place, even if it comes off as slightly immature. You kind of have to live there to appreciate the gossip about the Hampton, VA scene. Lots of humor though, & some might be interested in the pro- & anti- Straight-Edge editorials. It also comes w/ record/show reviews. Kudos for their outspoken pro-choice stance. (SB)
c/o Corpus Christi / 511 Big Bethal Rd. / Hampton, VA 23666-2911

DIPSOMANIAC CAMPERS #27 / $1.50 ppd.
8 1/2 x 11 - copied - 12 pgs.
Basically, one long pathetic personal ad, which translates something like this: Simple-minded, man-hating GWF, looking for same. Call collect (303) 534-6360 or (303) 786-4259, ask for Katrina- KKK. (JX)
No need for an address.

DIRT #5 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 52 pgs.
This comes out of Richmond, VA. The punk rocks who put this puppy out had a great idea, interview older people who have never been in punk bands, like Jim Baker, barber, as well as Big Band guitar player and gunner over India in WWII or Georgia, the artist. The straight band interviews were good too. A long one with Green Day that I read all the way through (check out the Church of Frank Moore the next time they come through your town). Best (and most unsettling) within were the printed police reports on incidences of racially motivated violence all over the country last fall. It isn't all white on black, it's black on white, Vietnamese on Hispanic, black on Hispanic, black straights on black queers, cross the board hate. Also a review of books banned by the Catholic Church. Top notch shit. (JD)
PO Box 4438 / Richmond, VA 23220

DOGPRINT #1 / $2 ppd
8 1/2 x 11 - copied - 52 pgs
Zine full of mostly photos of bands and xeroxed show flyers from punk meccas like ABC No Rio and the Chameleon, plus ads and interview with Tony of Victory Records. Hopefully he'll get the money to reproduce the photos better in future issues. (EW)
Lenny / Via Panama 124 / 00198 Rome / Italy

DOUBLE BILL #2 / $4 ppd
81/2 x 7 - copied - 32 pgs
Just when your eyes start to glaze over from the glut of "PC" zines, a gem like this one slaps you in the face. (It made me laugh, no small feat.) Actor William Conrad faces off against the dull old fart William S. Burroughs. How long can they keep this going? Well worth the price (as it comes inside a diaper), you too will eagerly await #3! (NR)
PO Box 55 / Sta E / Toronto, ON / M6H 4E1 / Canada

DOWN BUT NOT OUT #2- $1.50 ppd + stamp
8 1/2x 11- copied - 42 pgs.
I'm totally into this one! It's an intelligent look at SE with fabulous interviews with Four Walls Falling, Ray Cappo, Into Another, and Choke. The layout is awesome as well as the photo quality. Well worth the big bucks. (SZ)
Rich Ryba / 360 Route 156 / Yardville, NJ 08620-1729

DRAINPIPE #79 / $1.00 ppd
4 1/2 x 5 1/2- copied- 30 pgs.
Tiny little zine with interviews with Point of View, and Abalienation. The type is really fucking small in some spots (Abalienation interview, for example). And the printing on my copy was so light that it was difficult to even make a lot of the words out in the editorial/ opinion sections. I'm hoping that I just got a copy that was a bit messed up. (SZ)
Suite #109, 1290 Front St/ Binghamton, NY 13901.

DUPLEX PLANET ILLUSTRATED #1 / $2.95 ppd.
6 3/4 x 10 3/4 - offset (comic) - 36 pgs.
Are independent comics the coolest things in Jah's universe or what? *Duplex Planet* used to be a zine put out by David Greenberger about the old people he used to work with at the Duplex Nursing Home in Boston. It included interviews, essays and photographs. It disappeared for a while but now has risen phoenix like in Fantagraphic form with everyone from Doug Allen (Stephen "I hate you") to Roberta Gregory providing the visions for Greenberger's narratives. My favorite is Gary Leib's "Abe and the Witches." Cover by *Ubermensch* Daniel Clowes. Comes with Brave Combo Skin 7". (JD)
Fantagraphics Books / 7563 Lake City Way NE / Seattle, WA 98115

ESTILO PUERTO RICO #2 / $2
8 1/2 x 11 - copied - 22 pgs.- Spanish
This zine is loaded with stuff. Interviews with Sham Pain, Resistencia, La Casa Usher, Cardinal Sin, Skarabajos, Guerrilla Urbana...but wait! There's more! Scene reports from Mexico and Argentina and an in-depth article on the politics of the scene in Puerto Rico. This zine is full of info. on what's going on in Puerto Rico, Mexico, Latin America and countries you don't normally hear much about. Highly recommended.(MB)
Fernando Diaz / HC-01 Box 10930 / Hatillo, P.R. 00659

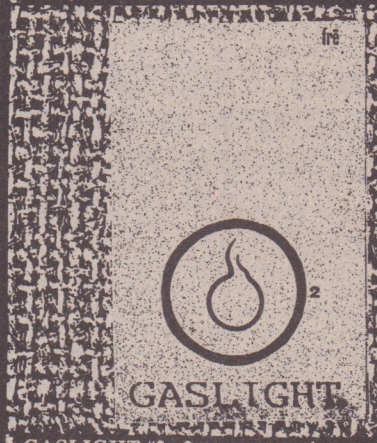
EYE OF THE KUDZU #5 / $1 + 2 stamps or trade
5 1/2 x 8 1/2 - copied - 30 pgs.
A great zine with intelligent articles on anarchism, religion, a way-too-long interview with Ian Mackaye (though I enjoyed the conversation about underwear), record / zine / and book reviews, poetry and a wonderful diatribe on apathy that made me want to get off my ass and do something. All in all, a good read. (MB)
Priscilla / PO Box 21681 / Emory U / Atlanta, GA 30322

FANCY PANTS #2 / $1.00 ppd
8 1/2 x 11 - copied - 24 pgs.
The best thing about this is the printing, high-quality, clear xerox. the worst thing is the hand -written type, which gives it a hard to read overly amateur-ish feel. Overall though, a readable, entertaining DIY thing. Concentrates on the editor's life in Poway, CA. Articles include: "What I got for X-mas", another about pretending to be homeless at night in Poway, and and interview with a religious nut who sits on street corners holding up signs about Jesus. Comes with the usual allotment of reviews and some cartoons for good measure. Funky, weird ass poetry to end with. (SB)
c/o Bob / PO Box 280 / Poway, CA 92074

FIFTH ESTATE Vol. 28 #1 - 1.50
111/2 x 17 - printed - 32 pgs
Another excellent issue of this anarchist anti-technology paper out of Detroit. Stories on Somalia, police brutality, the elections, and an interesting exchange on health care(AIDS) and technology. FE always offers its opinions with a depth and conviction that that are hard to find elsewhere.(DS)
4632 Second Ave. / Detroit, MI 48201

FLIPSIDE #83 - 2.50
81/2 x 11 - printed - 100 pgs
I'm surprised that more people haven't been suspicious (and critical) of a zine that opens with a poetry section. And I sometimes seriously wonder if Flipside still deserves to be called a punk zine. This issue is more of the usual (with a Shonen Knife flexi thrown in to attract the Spin readers). (DS)
PO Box 60790 / Pasadena, CA 91116

FLYSWATTER #2 / $1
81/2 x 51/2 - copied - 34 pgs
There's interviews with Walleye and Green Day here as well as smatterings of punk poetry and ranting. Also, for your enjoyment, reprints of flyers..."Naked Lesbian Rugby. Play it rough, tough and in the muff." Hmm. (NR)
Marty Ford / 366 S. College Ave. / Newark, DE 19711

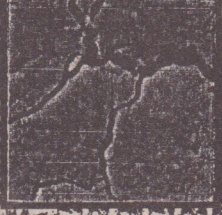


GASLIGHT #2 - 2 stamps or trade
5 1/2 x 8 1/2 - copied - 28 pgs.
You know that art student who paints in the park all day, wears all black w/ maroon Doc Martens and never says much? You should send away for her free zine. It'd be an insult not to. Besides, her art and thoughts contain insights available nowhere else. Remember the Beatles and the Avengers? Primo. (TJ)
Terri Cheng / PO Box 71852 / Las Vegas, NV 89170

GEE-ZUZ #4 / $2.00 ppd
8 x 11 - printed - 16 pgs
Totally a bad-ass zine from the Vancouver, BC area. It has an interview with Neurosis, plenty of reviews, and lots of laughable graphics. Naarwuar! (HH)
Gee-Zuz / 297-810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

HAPPY TRAILS Vol. 2, #6 / free
111/2 x 17 - printed - 4 pgs
A newsletter of Happy Trails, a Chicago "coop indie label." Mostly info on the Chicago scene which will bore you if you don't live there: shows, new releases, etc. Stupid editorial. I guess it serves its purpose, but it could be a lot better. (DS)
PO Box 5267 / Evanston, IL 60204-5267

HARVEST OF DECLINE - $2.00 ppd
81/2 x 11- printed - 16 pgs.
Is this West Germany's version of Hardline? This reads like a manifesto. It is militant as fuck and has one of the longest "Fuck You" lists I have ever seen. And though I am political minded, this just seems too serious for its own good. (SZ)
M.T.O. Bruka / PLK 017719C / 6000 Frankfurt 1 / Germany



HATE #12 / $2.50 ppd
8 x 11 - offset - 28 pgs
Buddy and Lisa become second-rate hustlers at a swap meet, and encounter Yahtzi the psychopath. Will our protagonists find happiness in this comic book romance? I enjoyed it. (HH)
Fantagraphic Books / 7563 Lake City Way / Seattle, WA 98115

HOMEGROWN #3 / 50¢ ppd.
8 x 11 - copied - 16 pgs
Jesus Christ, I had no fucking idea what a rip-roaring scene existed in western Pennsylvania (centered around the town Monaca) until I read this zine. It's totally cynical to the max, but how else could one be in our fucked-up society. Try reading Homegrown and you'll find out! (HH)
Anthony Dibiagio / 2023 Ridge Rd. / Monaca, PA 15061

IDIOT NATION #1 / free with postage
8 1/2 x 11 - copied - 36 pgs.
Funny zine that says it like it is. For instance: this is their realistic interpretation of school behavior codes "'Relate-don't hate, violence is wrong-peace is strong' if you actually use lines like this to stop a fight, you will end up in one yourself," the editor says. Ha, ha, ha. This is directly across from a portrait of Jesus practicing unsafe sex. Really Jesus! Interviews with Load and Pontius Pilot. (JD)
Steve / 19730 NE 22nd Ave. / Miami Beach, FL (no wonder) 33180

IN THE CORNER #5- $.75 ppd
4 1/4x 5 1/2-copied - 40 pgs.
Gotta love any zine that begins with a story advocating the purchase and use of vibrators! Right on! Good stories on hitchhiking, police/ macaroni & cheese, and memoirs of a creepy dude. Cool reading material that doesn't take itself too seriously. (SZ)
Angela / 1560 Slater St #4 / Santa Rosa, CA 95404

INDIANARCHY #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 80 pgs.
On first look, you would think that this was some goofy punker zine (not that that's necessarily bad). But there's a lot more depth to this. While I'll be the first to admit that I'm pretty dulled to most anarcho literature these days, this is a pretty damn good read. First of all, the mere volume is incredible. Within these packed pages are some great articles. Not always groundbreaking, but certainly some suprises. What I wanna know is how did Marie Louise Berneri die? (LH)
PO Box 3207 / Bloomington, IN 47402-3207

IT'S NOT A CRIME TO LOVE YOURSELF #1 - $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
I hope this guy keeps this up. Unlike the rest of you, goddamnit, he's thinking! Sometimes he's wrong, but that's OK. Pro-sex, pro-love, pro-real music. Las Vegas needs him, I reckon. (TJ)
Nathan Robards / 1538 19th Ave / SF, CA 94132

KITTUMS #2 / 10¢
4 x 4 - copied - 12 pgs
The second issue of "Kittums" awesomeness as created by rad girl extraordinaire, Missy Lavallee. This issue features more tales, photos and general sexiness of Kittums, the one and only cat who has sexy lips. (I'm serious about that), as well as introducing cute kitty, and soon to be my foster kitty, Jesus. Oh this is just sooo cute!!! (LD)
c/o Blacklist / 475 Valencia / San Francisco, CA 94103

KUNG FU ZOMBIE #1 / $1.50 ppd.
8 1/2 x 11 - newsprint - 28 pgs.
This is really well put together. It ain't huge but it does just what a zine should do. Most of this zine is dedicated to chronicling the labyrinthine U2-Negativeland-SST lawsuit/counter lawsuit and makes for some interesting material concerning intellectual copyright, the nature of originality and corporate hegemony, as well as just how fucked Casey Kasem, Greg Ginn and Island record executives can be. Also included is a critical piece on the Rave subculture (which is better than the author seems to think it is as evidenced in the editor's note) and record reviews which consist solely of cartoon symbols (best reviews I've read yet). (JD)
525 NW 19th Lane / Gainesville, FL 32609

LIQUID MUSHROOM #3 / 1 stamp or trade
51/2 x 41/2 - copied - 20 pgs
Punk rock cut and paste thing. Lots of band photos, clippings, random stuff. Rants on raves, God; interview with Vrkolaka. Reviews too. (DS)
1919 Layton street / Crofton, MD 21114

LISTEN UP #3 / $2.00 ppd
8 x 11 - copied - 44 pgs
Hardcore zine with heavy emphasis on non-racist, non-bigoted point of view. Some pretty cool graphics that make strong statements. A good source for inspiring rebellion. (HH)
GSE / PO Box 4122 / Wilmington, NC 28406-1122

LIVING #6- $2.00
8 1/2 x 11- copied- 38 pgs.
Slick layout. Interviews with Earth Crisis, Snapcase, Chokehold, Ricochet, and Strife. Good photos of lot's of different bands. Near the back of the issue there is some Krishna crap, and there is a bizarre essay for Hemp For Fuel. Good photos, (SZ)
43 Saber Lane / Williamsville, NY 14221

LONELY DULCIMER #5 / 99¢ ppd
81/2 x 51/2 - xerox - 28 pgs
The highlight here is an interview with Kamala Parks (of Naked Aggression). Otherwise, a travel diary, reviews of things and silly columns round out the pages. (NR)
Brent McNeeley / R.R. #3 Box 161 / Princeton, IN 47670

LOSER POTENTIAL #1 / $1???
81/2 x 51/2 - xerox - 22 pgs
Wow! This zine is all about losers (not to be confused with Slackers). Written by self-described losers or manic-depressives, these articles are truly interesting to read, and one finds oneself nodding and agreeing with them. If you are a loser or love someone who is, buy now. (NR)
A. Havel / PO Box 84 / Belleville, KS 66935

LOVE AND RAGE Vol 4 #2 / $1
11 x 17 - offset -14 pp English, 6 pp Spanish
More and shorter items usual this time --an anarchist and anti-racist struggles, police outrages, and longer articles on abortion in Eastern Europe, prisoners support, gay issues and more. Unrelentingly pissed. (EW)
PO Box 3 / NY, NY 10012

LOVE AND ROCKETS #40 / $3.50 + .50 postage
8 1/2 x 11 - printed - 47 pgs.
A comic book? Why am I reviewing this? I dunno. I've seen it, you've seen it. I don't like it, but hey, maybe you do. Go to your local comic book shop and check it out. (MB)
Fantagraphics Books / 7563 Lake City Way NE / Seattle, WA 98115

MISCREANCE #3 / $1 ppd.
8 1/2 x 5 1/2 - copied - 52 pp
Terrific Santa Cruz anarchopunko zine with local political and musical coverage, editorials, long interview with Kelina, editor of *Unmentionable* zine, interesting "academic fantasy" of future history, scams, reviews. Great! (EW)
UCSC, College Eight #178 / 200 Heller Dr / Santa Cruz CA 95064-1011

MOLASSES SOUL KISS #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Well, first off, I guess this is a pretty straight forward zine -- an interview and record and show reviews. But it also adds a little bit of poetry. The interview is with the Stone Hombres and the reviews are OK. Oh, there's some cool album/band takeoffs on "acid" included for your amusement...(JX)
218 So. 4th Ave. #9 / Tucson, AZ 85701

MOO COW #7- $1.00 ppd
8 1/2 x 11- copied -18 pgs.
Kind of thin issue. Really cool photo spread that's a tribute to Burn, now that they have officially broken up. Interview with Supertouch, the Dinks and Anthem. (SZ)
38 Larch Circle / Belmont, MA 02178

MYOPIC DWARF #4 / $1.50 + postage
A4 - copied (with screen & glossy cover) - 40 pgs.
Best thing about this Bristol, UK zine are the sarcastic and offensive ads. One great thing about British humor is they don't give a flying fuck about whether or not something they say offends someone when it's obviously meant as a joke. So different from this side of the ditch. Featured inside are that damned Capt. Sensible, Thrilled Skinny, Cowboy Killers, The Abs, and Herb Garden. Upbeat like the "Young One's" (JD)
Darren Watkins / 93 Hawkfield Road / Whitchurch Park / Bristol BS13 OBH / UK

NO LONGER A FANzine #3 / $2.00 ppd
8 1/2 x 11 - copied - 64 pgs.
By far, ahead leaps and bounds ahead of the flock, this will get your juices flowing. I just can't say enough about the great interviews! I mean, you actually want to read them! Sex n' humor with Matt from Outpunk (another great zine, and the new one's out...). And another enthralling interview w/ a successful female horror writer, Poppy Z. Brite. I like this *alot* because the opinions are developed and they don't care what anyone thinks, what you end up with is refreshing - ethics you can agree with, but from a thinking person's point of view.Throw in some sexy humor and a few helpful articles (Go around the planet cheap..), and you've got a grand issue. (SB)
Joseph A. Gervasi / 142 Frankford Ave. / Blackwood, NJ 08012

NO SHIRT NO SHOES NO SERVICE #2 / $1.50 ppd.
7 x 8 1/2 - copied - 32 pgs.
Not a whole lot to this zine. A bunch of one-liners and a lengthy interview with one of the Vindictives. Actually a lot of this is pretty fuckin' funny and there are cool articles on pro-choice issues which maybe big news for some. Most of the cartoons are pretty funny in a moronic way. (LH)
2427 So. 58th Ct., Cicero, IL 60650

NOISE #1.5 / free?
8 1/2 x 11 - copied - 23 pgs.
Wow! Not just visually interesting but ALSO a good read! Articles on Hammerhead, Nation of Ulysses and Godheadsilo, record / zine / book reviews and excellent photos. I liked everything about this zine (especially the absence of poetry). The seven tenants of Noise are words to live by. (MB)
1043 Grand #252 / St. Paul, MN 55105-3002

NOTES FROM THE LIGHTHOUSE #6 / $0.75 & 2 stamps or trade
8 1/2 x 5 1/2 - copied - 40 pp
Cool one-person (almost) zine with interesting stuff about travels around the country looking for lighthouses, personal stuff, tirades against Wal-Mart, much more. Worth supporting. (EW)
PO Box 165 / Eureka, CA 95502

ON MY OWN #2 / $1.50 ppd.
The majority of this zine is really good, but I really have to wonder about the misogynist quote used from a preacher that was reviewed in here. I found it funny in a ridiculous sense, but if it's heartfelt, you're fucked. Besides that, what's with the religious bullshit anyways? (MA)
335 N. Catherine / La Grange Pk., IL 60525

OUR STRUGGLE #1 / $3.00 ppd
8 x 11 - offset - 56 pgs German/English
Maybe I was the wrong person to review this zine from Austria. It is a well thought out zine, and I liked the interview with Downcast. Beyond that all I can state is you might be able to bring punk into religion, but you fucking can't bring religion into punk. Being anti-fascist / anti-racist / sexist is totally cool. But spiritual? Nein danke! (HH)
Tom Lane / Pidingweg 33 / A-5020 Salzburg / Austria

OX #14 / about $4 (+ more for postage?)
8 x 111/2 - offset - 64 pgs - German
Along with a 7" compilation disc (see record reviews), this magazine has lengthy reviews of music (including tape demos), comics, zines and live shows. There are also several in-depth interviews with US and European bands. Whew! American zines take note! (NR)
Joachim Hiller / Joseph-Boismard-Weg 5 / 4300 Essen 14 / Germany

PALESTINE #1 / $2.50 ppd.
6 1/2 x 10 1/4 - offset - 28 pgs.
Cool new comic by Joe Sacco who did the excellent Yahoo! Continuing in his style of politics and comic art (sort of a more personal Rius) his new thang covers his travels in... well, you can guess. Totally entertaining. (LH)
Fantagraphic Books

PANSY #6 / $1.00 ppd.
5 1/2 x 8 - copied - 54 pgs.
I like this zine quite a bit #5 was the first one I'd seen. This issue's looking fatter and even better with Ian's cool drawings, stories, comics, etc. etc. This is so crammed full of reading material, it's crazy. Definitely my favorite zine of the month. (LD)
PO Box 265 / Averill Park, NY 12018

PEECHFUZZ #2 - $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
You know, some zines are good cuz the editor can draw. Others are good cuz (s)he has a lot of friends. Others are good cuz (s)he has been to interesting places and done stuff. Others have Paul Weinman poetry. Peechfuzz has it all. Write. Now. (TJ)
Leyna Papach / 15860 Eagle Point Ct. / Chesterfield, MO 63017

PEOPLE UNDER NO KING #5 / $2 ppd
8 1/2 x 14 - copied - 56 pgs.
The punk photozine that realizes that punk can sometimes be a bit silly. In fact, this issue begins with an editorial that slams the conformist aspects of the scene. Good. Aside from interviews with Jesse of The Gr'ups and Naked Aggression, a how-to article about home-brewing, and some local scene reports, P.U.N.K. is loaded with good, clear photos of all your favorite bands. Highlights include: Raooul, Chumbawumba, D.O.A., Diesel Queens and Sleep. (SB)
c/o Rick Seger / 2163 43rd Ave. / SF, CA 94116

PINCHPOINT #3- $1.25 + stamp
8 1/2 x 11- copied- 18 pgs.
Contains interviews with Dick Lucas of Citizen Fish, with software and zine reviews. Awesome cover, though I wish the layout inside, while not bad, was more along the lines of the cover. Not a lot here that peaked my interest. (SZ)
PO Box 69 / New Boston, MI 48164-0069

PLAGUE #3 / $ 1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
I've read this one several times, and really can't figure it out. (yeah, I'm probably just dumb) There's some cool things about religion and some dumb things about women and faggots, but then some funny things about bestiality... I don't know, I mean at least it's not boring...(JX)
SLU 3725 / Hammond, LA 70402

PYROSHMUCK #1 - 50¢ ppd.
8 1/2 x 11 - copied - 22 pgs.
Inspired parody of uninspired Straight Edge zines. Sam McPheeters defends the Klan, how cannibalism can save the world, and the undisputed fact that blood tastes great on a Ritz. "Try it you programmed fools!" (TJ)
Jon Allen / 13 Runyon Drive / Trenton, NJ 08610

RAPID FIRE MAGAZINE #10 / $2 ppd.
8 1/2 x 11 - offset - 50 pgs.
Yeah, it's a pretty slick zine and there's a lot of cool things inside. But I just couldn't get into this. Features reviews and a few pics of Velocity Girl, Swirlies and others of that ilk. The only actual interview is with Rina Bijou (who?). Okay, and there's a lot of reviews to keep you occupied. (LH)
RD#2 Box 3370 / Bristol, VT 05443

REALITY CONTROL #8 / free +3 stamps.
4 x 5 - copied - 100+ pgs.
Is ripping off bad? I mean the content here is interesting and fun, but the look is so blatantly Cometbus #29, it's annoying. Surely someone that can write as well as John can come up with his own style, not Aaron's. Anyway, like I said, there's good stories about traveling, where he lives, and just day-to-day living stuff. And great photos of not bands. Get this one unless, you don't like you-know-what-zine. (JX)
5970 Birch #2 / Carpinteria CA 93013

REBEL SOUND #7 / $ 2 ppd.
8 1/2 x 11 - newsprint - 44 pgs.
Sub-titled: Interview -O- Rama. And that it is with interviews on Elvis Hitler, Fear, Pigpen, Love Battery, Pigface, Silverfish and more! I'm not that into interviews, but these seemed OK and if this is your bag, well get it...(JX)
PO Box 183 / Dalton, MA 01227

REVEAL #1 / $2.00 ppd.
8 1/2 x 11 - copied - 36 pgs.
For a first issue, this isn't a bad effort. There's articles on smoking, homosexuality, and veganism, plus a Shelter tour diary and a conversation with Jackhammer that tends to stay away from the typical 'what are your influences' interview. Carry on. (MA)
508 E. Cottage Grove / Apt. A / Bloomington, IN 47408

REVELATION #2 / $3 ppd
71/2 x 5 - offset - 48 pgs
This incredible zine (not only being in English but being so cheap!) is packed full of interviews, articles and reviews of punk metal bands from all over the world. Support the scene overseas and send this guy your demo tapes while you're at it. (NR)
Zilvinas Valeika / P. Plechaviciaus 17-16 / 3043 Kaunas / Lithuania

ROCTOBER #4 / $1.29 ppd.
8 1/2 x 11 - copied - 20 pgs.
What! $1.29! Boycott these capitalists maaaan. Actually just kidding. I like this product a lot. Down to earth, humorous, unpretentious with (gasp) even good band interviews. You know *interesting* anecdotes as opposed to "I like to piss my mom off by leaving my socks in the casserole to protest meat eating", like members of Corndolly watching the NYC Halloween parade on acid. Best thing in here though is the Sammy Davis Jr. review. The piece was actually researched! ("This was a dry period for Sammy, no longer working with the Henry Mancini orchestra...."). Maybe the revolution will work. Also Blue Oyster Cult and the Didjits! (JD)
1423 E. 53rd St. #2 / Chicago, IL 60615

SHELF LIFE #1 / $1.00 or trade
5 1/2 x 8 - copied - 55 pgs.
For a first issue this is pretty decent, looks good, quite a bit to read: stories, photos, an article about being an escort at an abortion clinic, news clippings, and a lot more. I like. (LD)
1631 Santa Rosa Ave / Santa Barbara, CA 93109

SIVULLINEN #14 / $3.00 ppd.
8 1/2 x 11 - copied - 39 pgs. - English
Artwork worthy of a punk rock flyer. There's also decent poems and a couple of good comics. The best aspect of this zine is that the names and addresses of the featured poets and artists are in here, so if you like their stuff, maybe you can cajole them into sending you some samples of their work. (MB)
Jouni Väräkangas / Kaarelantie 86.B.28 / 00420 Helsinki / Finland

SKINNY MAN FANZINE #3 / $1 ppd
81/2 x 51/2 - copied - 36 pgs
Hellbender and Blownapart Bastards get interviewed here along with some stories and nifty illustrations. This is filled with young punk angst, but shows some optimism as well. (NR)
c/o Matt Lewis / 115 Crafton St. Apt. #2 / Winston-Salem, NC 27101

SKOINK #8 - $2 surface / $3 airmail
8 1/2 x 11 - copied - 30 pgs.
Skinhead zine from Belgium, written in English by the kind of skinhead I could probably hang out with. Guy on the cover ripping up a U.S. flag is a plus. Oi and ska music reviews from around the globe. (TJ)
Johan / Postbus 41 / 9550 Herzele / Belgium

SKY FLYING BY #3 / $2 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
First off, Erika wanted me to mention that this is a Boston zine, not Tenn. Second, great handwriting. Inside are pieces about meat-eating, slamming, hometowns, fur, a Gravel interview, a "living in Boston" story, and show reviews. All and all, not too bad.(JX)
2308 Londonderry Dr. / Murfreesboro, TN 37129

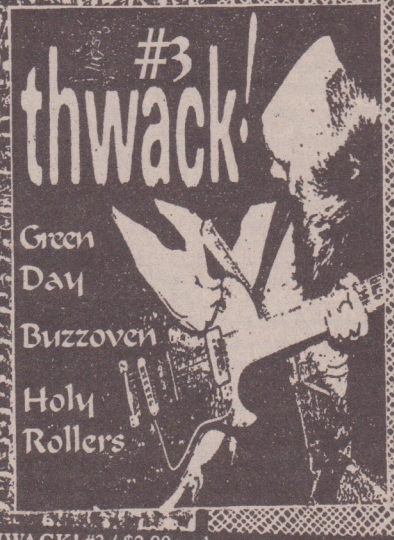
SOMETHING FOR NOTHING #20 / free + 2 stamps.
8 1/2 x 11 - copied - 12 pgs.
I know a lot of you out there just think "Fuck God," but maybe you should just think twice. I mean if you think about it, Jesus was probably a "punk" in those days (i.e. different), so maybe before you say "Jesus was a bastard," you should check out this zine and be open to "radical" ideas. Inside, this Ohio gang gives you columns and opinions, some stories and reviews.(JX)
516 Third St. NE / Massillon, OH 44646

SPARKLY KITTY STICKERS #2 / $1 ppd
81/2 x 51/2 - copied - 22 pgs
From Santa Rosa, where even boys can be Riot Grrrls, you'll find within bits and pieces of whatever Jen finds interesting, be it bands or things she's read about. So what do those kitty stickers really mean, huh? (NR)
900 Humboldt St / Santa Rosa, CA 95404

TATTERFROCK #3 / 50¢ + 2 stamps
81/2 x 51/2 - xerox - 24 pgs
This boredom-induced zine comes to you from the grand state of Michigan. Clippings, comics, rantings, stuff...ahh, Michigan. (NR)
T.J. / PO Box 593 / Grand Haven, MI 49417

TEETOTALER'S MONTHLY #4 / 2 29¢ stamps
7 x 8 1/2 - copied - 20 pgs.
Yet *another* cool fanzine that I get to review this month. Either I'm just lucky or I'm in a good mood. Maybe both. But this has a great attitude and some cool essays / articles on Native American exploitation and the homeless. Not to mention a piece about turning the pit into a boy love scene. We could all use more of that. OK, so I skipped over the poetry and the interview with a member of the Socialist Workers Party, but you don't have to. (MW)
395 Wymore Rd. #207 / Altamonte Springs, FL 32714

10-15 CIVIL DISTURBANCE #9 / $3 stamps or trade
5 1/2 x 8 - copied - 32 pgs.
One of the myriad political, punk fanzines, I found this issue to be well-meaning, but somewhat naive. For example, one column regarding the mindlessness of television suggests that all tv networks should simply go off the air. One article that did catch my eye was the child abuse story that was reprinted from Reader's Digest, my Mom read this to me when I was six (first print) and it really fucked me up.Believe me, it still packs quite a punch, someone's gonna pay!! Good interview with Resist from Portland, OR. as well. (SB)
c/o Dan Fischer / PO Box 181 / Muskego, WI 53150-0181.



THWACK! #3 / $2.00 ppd.
8 1/2 x 11 - copied? - 28 pgs.
This looks fucking great! Nice layout, big type - really well done. Good interviews with Green Day, Buzzoven, and the Holy Rollers, plus lots of cool photos of cute boy bands to drool over. Also, many reviews herein. What there is of writing in here seems to be good,but I would love to see even more writing next time. I have a feeling that this would be even better if it had more to read outside of the basics. Definitely worth reading. (MW)
PO Box 4911 / Richmond, VA 23220

TIME #1/ $1.00 ppd
5 1/2 x 8 1/2- copied- 44 pgs.
Interviews with Encounter, Subversives. The last 7 pages are devoted to reviews of all kinds. The interviews are long with good, clear photos and text.(SZ)
Ben Scholle/ 117 E. Cedar Ave/ St. Louis, MO 63119

TRISTERO #1 / $1 + 2 stamps
8 1/2 x 11 - copied - 35 pgs.
A nifty homemade zine. Interviews with The Poster Children, Janitor Joe and Guzzard, movie / video and show reviews and tons n' tons of record reviews. I especially enjoyed/empathized with the (constructive) criticism of the Riot Grrrl phenomenon. My only complaint is that the interviews are incredibly dry. I just don't care what each member of Janitor Joe thinks of Madison, WI. (MB)
6524 Nordic Dr. / Edina, MN 55439

TROUBLE IN RIVER CITY #4 / $1.00 ppd.
8 1/2 x 11 - copied - 48 pgs.
This zine is full of the sort of stuff that I usually can't stand in a zine, anarchist hippies, vegan superiority complexes, Paul Weinman poetry... but you know what? The effort was so sincere and consistent with itself and the material provided relatively humorous and original that I found myself liking it anyway. The best stuff was the info. on the abandoned "Superman" building in downtown St. Louis and the Seth Tobocman, Josh Whalen piece on smart graffitiing practices. The low point the guy who spells the word "human" h-u-m-y-n. (JD)
PO Box 5202 / St. Louis, MO 63139

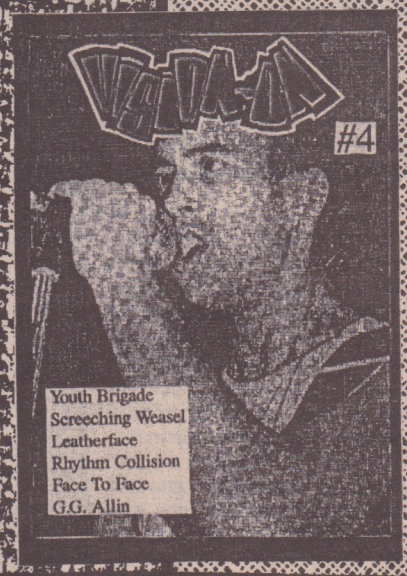
TRUK PEZ #6 / $2.00 ppd.
8 1/2 x 11 - copied? - 24 pgs.
Fuck yeah! This is awesome! It's slick, easy to read, and extremely well-done.These folks have their shit together. Good interviews with Shudder to Think, El Smasho!, the Goldentones, and Shadowy Men on a Shadowy Planet. But the best reason to buy this, the reason that you should send away for this right away, is an amazingly funny sense of humor. I guarantee it'll have you at least chuckling. (MW)
PO Box 1746 / Royal Oak, MI 48068

TURNING THE TIDE Vol. 6 #2 / $6 subscription
11 x 17 - newprint - 12 pgs.
Your basic anarcho news and reviews here. A few interesting points, but nothing new in general. Why is it that when ever there's talk about eco issues, the metaphor or rape comes up? It's consistant and not always appropriate. One cartoon in this issue depicts a woman being held down as if to be raped. She is labeled "mother earth" and the men are labeled "industry" and "government". Is this really appropriate? (LH)
PO Box 1990, Burbank, CA 91507

UNIT 33 #5 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 36 pgs.
This so a somewhat average little zine from Tucson, AZ featuring interviews w/ Horace Pinker and Sinker. Also, the usual record/zine reviews. Mild amusement stemming from the writers' quirky writing style, this is what keeps Unit 33 from being just another of the slew of the standard fare. Subjects include a report on Rodney's B-day party, Levi & Rodney's roadtrip (all the way from Tucson to Phoenix), and qualifications for a good thrift shop. I guess they don't have alot to do in the desert. (SB)
8360 Marlena Cir. N. / Tucson, AZ 85715

VERA KRANT #6 - $2, I guess
6 x 8 1/4 - 4 color / copied - 32 pgs. - Dutch
Punk/film review zine. Naked Lunch, Supercharger, 1/2 Japanese, Stone Temple Pilots. God, it's fun reading Dutch. "Yes! Ho ho ho letten we even op? De New Bomb Turks zijn de nieuwe goden… en de rest eat shit." Dis fukengrüven, no? (TJ)
J.C. Vera / Oosterstraat 44 / 9711 Groningen / Holland

VIRAL PRESS #2 / $2.00 ppd.
8 1/2 x 11 - copied - 48 pgs.
Interviews: The Cows, Beat Happening, Spectrum, Wedding Present, Angry Samoans. Features: Fiction, humor, record inscription messages, poetry, reviews, letters, study on dysfunctional adults, art. Conclusion: this is a well-done zine of the "alternative" variety that does its job well, but is too esoteric for me.End. (MW)
4440 Ambrose Ave. #209 / Los Angeles, CA 90027



VISION ON #4 / $3 ppd, $5 for zine and comp tape
9 x 13 - offset - 32 pgs
English zine covering mostly American music (Youth Brigade, Screeching Weasel, GG Allin, and more). Epic story of the editor's Amtrak journey across the USA, tons of reviews, more, all in tiny print. (EW)
27 Springbank Croft / Holmfirth, West Yorkshire, HD7 1LW / England

VOICEBOX #2- $2.00 ppd
8 1/2 x 11 2/2- copied- 30 pgs.
SE zine with interviews of Ressurection, Bloodlet, Avail, etc. Very interesting essay at the very beginning that has sparked a lot of talk here at MRR- if you are learning disabled, do you learn to accept yourself as you are, or do you try to adapt as best you can to standards set forth? Knowing that it is almost impossible given your situation? Hmm, points to ponder. Pick it up and check to argument out for yourself. (SZ)
Voicebox Productions / PO Box 1604 / Bloomington, IN 47402

WOODBOX #3 /$1.00 ppd
5 1/2 x 8 1/2- copied- 32 pgs.
A straight edge zine with interviews with Mouthpiece, Fountainhead, John from Revival Fanzine, Jackhammer. Opinions on issues like Straight edge and animal rights. A really sweet page that reminds me of old high school loves. It's a guy talking about a girl-friend that he'll miss because she is moving away. It sounds gooshy and dumb by my description, but it is really tastefully done. (SZ)
7 Carol Ave Apt 5/ Brookline, MA 02146.

YEAR ZERO #1 / $3 ppd
8 x 12 - copied - 36 pgs
This is a new Aussie zine done by two extremely well-informed fans of raw hardcore and industrial music, who aren't afraid to express their opinions on music, scene politics, or corporate sellouts. This issue features interviews with Peril, GG Allin, Mike Rep, lots of reviews, comics and more. Really good with great potential. (EW)
GPO Box 3222 GG / Melbourne, Victoria 3001 / Australia

ZAP #55 / $3.00 ppd
8 1/2 x 11 - offset - 58 pgs.- German
Interviews with Vulture Culture, Notwist, Badtown Boys and Citizen Fish. There's also some great articles on Neurosis, ZGA and Joy Division. Lots of ads, but then someone has to pay for the slick production. Scene news, record, tape and zine reviews abound in this issue. It kept me interested. (MB)
Postfach 1007 / 6652 Bexbach / Germany

ZAP #57 / $3.00 ppd
8 1/2 x 11 - offset - 38 pgs.- German
Anti-fascist and anti-racist, this zine packs a literary punch. Interviews with Neurosis, Kreator, Consolidated, Mehead and an anti-fascist bootlegger. Pages and pages devoted to record, tape and zine reviews. Once again, pleasing to the eye and to the mind, though I firmly believe that Germans should find a less offensive word than *Neger* to describe someone of African descent. (MB)
Postfach 1007 / 6652 Bexbach / Germany

ZAP #59 / $3.00 ppd
8 x 11 - offset - 40 pgs - German
God damn, if there was a reason to learn German this zine would be it. It is excellently layed-out on top-quality paper, but it is the content that packs the wallop. It has info on the Kerstin Winter murder, an interesting interview with Heiner Goebbels, And one with Attila the Stockbroker. There are also lots of reviews, ads, plus gig dates. Yea, I liked it! (HH)
Postfach 1007 / 6652 Bexbach / Germany

ZAP #61 / $3.00 ppd
8 x 11 - offset - 40 pgs - German
This issue of Zap has an interview with Greg Ginn of SST Records, the Assassins Of God, Harald Sack Zielger, and the band Fleishmann. Also has loads of reviews, ads, gig dates and tid-bits of info. Totally great! (HH)
Postfach 1007 / 6652 Bexbach / Germany

MORE LISTINGS

ANNOYANCE #1 / $1.00 ppd
Reviews of shows, record stores, yo-yos, comics, vinyl, plus clippings, a look at Grunge fashion and more.
Anthony Schorr / Vassar College / Bpx 3092 / Poughkeepsie, NY 12601

BABY SUE #13 / $1.50 ppd.
Nothing but record reviews.....
PO Box 1111 / Decatur, GA 30031-1111

BEER DRINKER'S DIGEST #2- $. 52
5 1/2 x 8 1/2- copied- 24 pgs.
Beer, beer, beer, boring!
PO Box 30582/ Tucson, AZ 85751-0582

CHIPSTAR #3 / 2 stamps
Comic strips, comic strips, and comic strips.
4857 Saratoga Ave / San Diego, CA 92107

COLON ON THE COB #1 / $1.00 ppd
There's a thing here on Charles Manson, and various other serial killers, plus a Fudgetunnel interview. Free *Wacky Packs* with every order.
17009 Mapleboro / Maple Hts., OH 44137

CONTRAST #3 / stamps
Slick newsletter with zine reviews, a Rhode Island SXE quiz and thoughts. Cool.
68 Daniel Dr / N. Kingstown, RI 02852

COW AFTER COW #2 / SASE
Politics, poetry, with an anarchist slant
Linc / 22 Mansfield St / Allston, MA 02134

DAWN OF THE DEAF #1 / $4.OO ppd.
This covers a wide selection of music, from hardcore to industrial. Mainly composed of reviews and photos.
Andrea Tarozzi / Via Del Faggiolo 146 / 40132 Bologna / Italia

DIRTBOY #1 / 2 stamps
Funnier than hell, in a malicious sort of way, making even more funny. I likes, I likes.
PO Box 1112 / Torrance, CA 90505

EARQUAKE #27 / $1.00 ppd.
Interviews with Crucial Response Records, Ministry, Assfort, Venus Fly Trap and more. If you can read French, you may want to give this a gander.
LECA Frederic / Le Menil / 88160 Le Thillot / France

ELFIN SCHUCK #2 / 2 stamps
Thoughts, reviews, and a More Fiends discography.
Johnny / 3336 Bridlepath Rd / Easton, PA 18042

FUELING #1 / 2 stamps
This is kind of artsy, kind of emo, all in a good sense. Composed of thoughts that run deep. Interview with Manumission.
3871 Peidmont Ave / Box 312 / Oakland, CA 94611

GET REAL #? / 5 stamps
Thoughts, clippings, art, and a little something for the whole family.
PO Box 810745 / Dallas, TX 75381

GUMBALLS #7 / 1 stamp
This gets thicker and better all the time. Interviews with Sicko, Vandal Children Records, poetry, thoughts and reviews.
2014 Douglas Ave / Clearwater, FL 34615-1113

HAMSHIT #1 / 1 stamp
Thoughts and reviews of peoples mothers.
MR Box 1563 / 31 Mc Alister Dr / New Orleans, LA 70118-5555

HAPPY MACHINE #? / $1.50 ppd
Thoughts, politics, reviews of zines, stickers, music, poetry and music.
PO Box 2065 / Northlake, IL 60164

HOLIDAY #3 / $1.00 ppd
Interviews with Blackspot, Lou (SOIA) and Policy of 3, plus articles on animal rights.
C W Smith / 9046 Dunmore / Dallas, TX 75231

HOOKED ON JUNK #2 / $1.00 ppd
This is so fucking punk, you'll shake in your combat boots.
Kangas / 316 Oak Grove #802 / Minneapolis, MN 55403

THE INCROWD #2 / 1 stamp
Interviews with No-FX, Lame, MistakenIdentity plus tips on how to be punk. Poseurs take note!
PO Box 15842 / Clearwater, FL 34629-5842

KARMA LAPEL #4 / $1.00 ppd
Columns and reviews. Interesting.
Heath Karma / PO Box 5467 / Evanston, IL 60204-5267

KITSCH #2 / 1 stamp
Thoughts, reviews, a comic strip, art and a great photo of Bert holding a knife to Ernie's throat that's suitable for framing.
1507 Meadowbrook / East Lansing, MI 48823

MUTE #1 / 1 stamp
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Eshleman / 5126 Landsdowne Dr / Solon, OH 44139

MY LETTER TO THE WORLD #1 / 2 stamps
Clippings, reviews, Green Day interview, etc.
2400 Durant / SB #301 / Berkeley, CA 94720

NOISEMAKER #1 / 1 stamp
Thoughts, art, and poetry.
2612 2nd Ave S / Apt. 3 / Mpls., MN 55408

PLASTIC CONSPIRACY #2 / 2 stamps
No layout, amazing! Thoughts inspired by incidents at school and everyday life.
Matt Berylant / 7 Lycoming Ln / E. Brunswick, NJ 08816

POSEUR #1 / ! stamp
Clippings, art, and thoughts. Some of it's kind of funny.
142 Senate Dr / Pgh., PA 15236

POST ART CARDS #1-4 / .50 cents each ppd.
Series of post cards with comics, cool socks, thoughts and tools. Amusing.
Jeff / 92 Heather Dr / East Hartford, CT 06118-3114

RADIO RIOT #2 / SASE
Thoughts and words on the editor's recent visit to the Bay Area. I love this zine! Dear God, I love this zine!
126 College Ave / New Brunswick, NJ 08903

RATS AND CHEESE #1 / $1.00 ppd.
Interviews with Qunicy Punx, The Dummies, and thoughts on punk rock and the Germs.
Mark Death / 8506 Mapleview Ave / Richmond, VA 23294

SCAREBOB #1 / .25 cents ppd.
Quotes, poetry, reviews, comics and more. Pocket size.
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SNAPSHITS #2.5 / 1 stamp
More dumpstered photos, with those in the pix being made fun of. Pray you're not in here.
PO Box 280 / Poway, CA 92074

SUBURBAN REVOLT #1 / 50 cents and 1 stamp
Comics, thoughts, reviews, and a call for a Chris Dodge fan club! (God help us!)
Chris Leamy / 59 Audubon Rd / Weymouth, MA 02188

TROLLING FOR PLUMS #1 / $1.00 ppd
Poetry, opinions, and Screeching Weasel.
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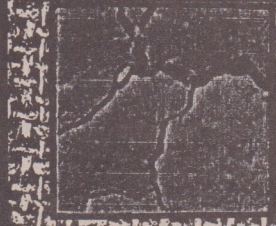
Interviews with Edsel, a travel journal, and reviews.
7537 Heatherton Lane / Rockville, MD 20854-3232



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ZOMBIEFIED #1 / $1.00 ppd
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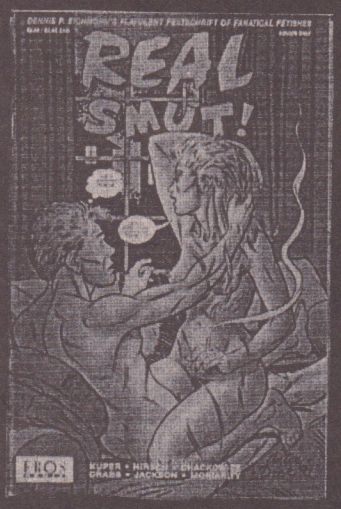


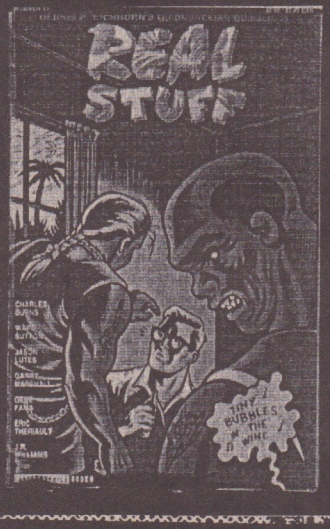
ZINE OF THE MONTH

Dennis Eichorn's *Real Stuff* is just that. Mostly stories about his life, and quite a life it's been if these stories are any indication. Full of women, bizarre drug experiences, Hawaiian bikers and mean as fuck rednecks. *Real Stuff* comics are illustrated by some of the best artists in the underground from Peter Bagge to the Hernandez Brothers and for me have the sort of intensity to them that can only be derived from experience.

Whether waxing on truths about friendship or loss or just funny incidents, Eichorn seems to have a knack for getting quality out of shit experiences, like getting a Coors bottle ground into the top of your skull by a mean Idaho redneck in "Don't be Cruel!" (found in *Real Stuff* #8) or being offered a free car by a friend to find out later that the same "friend's last car was blown up by a rival speed dealer taking another "friend" up with it. ("Take My Car Please" Ibid. #8).

Eichorn, who lives in Olympia and earns a living writing children's books, has an unjudgemental eye for social realities as is evidenced in the story "Cold Plutonium Sweat" in his parallel book *Real Smut, thinking* porn if there ever was any. It's the tale of a lover with cancer living near the toxin ridden Hanford Nuclear Waste Dump in Washington state and the fatalistic attitude she and her community have. I found out more about the nuclear waste disposal industry here than I ever have in all the well meaning propaganda that's been offered to me.

Real Stuff, and it's sister series, is another example of some of the qualitative writing and art produced from Fantagraphics Comics, the SST (when SST was good that is) of underground comix.
Mini-article by Joe Donohoe.
Available from Fantagraphics Books, 7563 Lake City Way NE, Seattle, WA 98115



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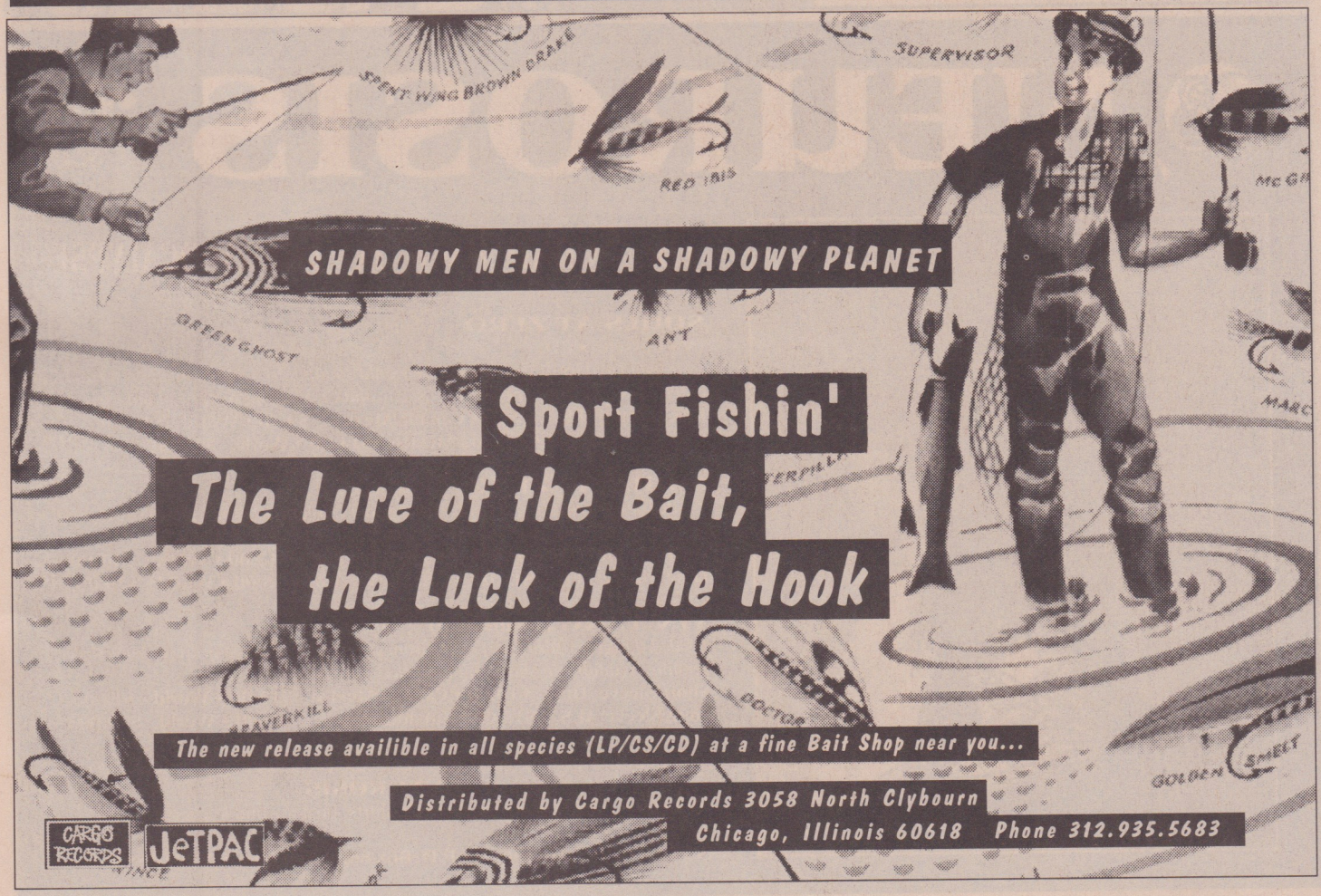

Thanks to Steve, Howie & Bolt guys, Doc Hopper, Rich Winker, Bent, Artie & Kelly, Bob Evans, Susie & the nice people from that last tour back east.

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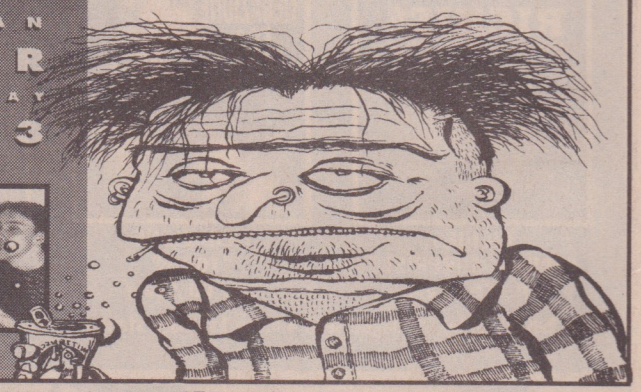

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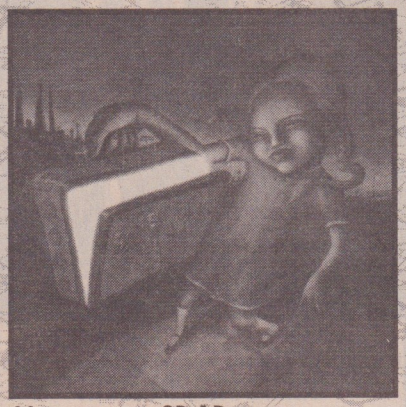

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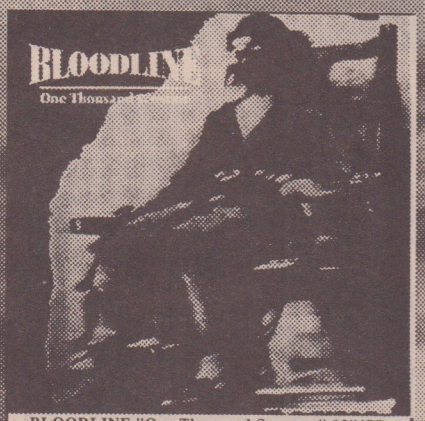

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AND BY THE WAY...Fuck Bruce Mabbott!

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YOUNG LADIES!!! I'm an artist/photographer and my newest project is a book and art exhibition of "exotic" or "unusual" nipples (if yours look like the average ones in playboy then I can't use them, sorry) Please send photos!! Or if you live in Southern California please write a short note with return address & phone number to: Ian Wurth PO Box 296 Lake Forest, CA 92630.

MR. T AND THE SCREAMING VIKINGS "Not Nirvana" tape 10 songs free stickers $3.00 MRR is full of shit see review in #117. We don't hate women or the environment, OK!!! Zines write for interview. PO Box 93, Fair Oaks, CA 95628, USA.

ASS PICKER'S BIBLE #1, 30 pages of pure hell!! Big fat COMB interview, sick stories, games, stupid poems and more!!! $1.00 or trade. This fucker got me expelled from school. Write me, Ashly Roachclip, PO BOX 93, Fair Oaks, CA 95628.

TWO STUDENTS FROM GERMANY looking for nice, open-minded and reliable! people to visit and vice-versa for summer 93. Mainly interested in England & France but others not excluded. Looking forward to hearing from you!!! Matthias Köpfer, Hurstweg 46 a, 7800 Freiburg, Fax: 049/ 0761/ 42029.

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WHITE MALE IN prison would like to hear from guys and girls on the outside world. All letters will be answered. I am 5' 5", 135 lbs, 40 years old. Been down fro 15 years. I am a jailhouse lawer adn would like any mail. Glenn H. Lewis, A M-3468, Drawer K, Dallas, Penna. 18612-0286.

MUSIC IS GOOD! Looking for goodies by:Poison Idea/ Getting, TSOL/ Whethered.. + LP/ Tentacles, Christ on Parade/Avarice + Sounds..., Honor Role/ Purgartory original, False Prophets 7", Plasmatics/ Meet.. / Dreamlover (still looking for US radioshows/ interviews / live/ articles, everything appreciated!) , videos: Honor Role, Final Conflict. Large trade list available, including many raries from UK/USA!! Buy or trade!! Matthias Köpfer, Hurstweg 46a., 7800 Freiburg, Germany.

HI, I'M GONNA live in San Francisco for the summer and would like to get in touch with kind people living there to party and bullshit with. I also want pen pals from all over. Into punk, philosophy, Bukowski, Marxism, poetry, vegetarianism, etc. Thanks. Mark X, 2311 N. Campbell, Tucson, AZ 85719

MALE PUNK, 22, interested in meeting/dating traditional, intelligent, sensitive, cute female punks in the Los Angeles area. (213) 658-5166. Please leave a message.

WIMMIN IN ALABAMA (or thereabouts) 20 y/o ebullient, spontaneously combustible, guitar playing lesbian into Spitboy, Ellen James Society looking for angry, political, open minded wimmin to fuck shit up & jam with. Open to all music. Talent unnecessary (but preferable). Just a desire to play and a good sense of humor. Andrea, 2145 16th Ave. So #1, Birmingham, AL 35205 (205) 939-1299

SPARE ANY CHANGE? No, sorry. Don't be sorry, be happy. Send me your stories on panhandling, money scraping, hoboing, squating, tribal living, and topics that Henry David Thoreau would understand. If you have nothing to contribute write anyway; each response will receive an information packet. Gene Lynch, 1827 Haight St. #46, San Francisco, CA 94117.

ANARCHIST PHOTOGRAPHER collecting pictures of punk. Are you a punk? Do you have a picture? Send it to me, I'll be your best friend. Erica, Box 10, Group 5, RR#1, Dugald, MB, Canada, R0E 0K0

CHUMBAWUMBA, NAUSEA, Crass, Subhumans, Conflict, Specials, Citizen Fish, Culture Shock, Oi Polloi, Discharge, Fugazi, Beefeater and much more. Live audio/video, demos for trade. Send list or SASE to: Mike, 10 Heather Way, Sayreville, NJ 08872

UK/EURO PUNKS, We carry large selection of new punk/hc vinyl from the USA. Import 7"s at non rip-off prices. Labels stocked include Sympathy, Tribal War, Dr. Strange, Recess, Stiff Pole, Outpunk, Homemade, Nemesis, Insurrection, Signal Sound Systems, Computer Crime and more. For a full list, send SAE/IRCs to Inflammable Material, PO Box 2544, London NW6 3DF, UK

HELP! I NEED ANYTHING I need anything by any of these bands: Powerage, Neon Christ, Neos, Protest (UK had 7" on X-Centric), Cult Maniax, Fallout (UK). Also needed: First 4 Walls Falling 7", Absolution 7", Cleansing Bacteria comp., any live video/audio of the Dicks, and more! Will buy or trade. Please write! Thanks. Michael Garber, 1606 N. 85th, Omaha, NE 68114 USA

BACK-PATCHES $8.00 each post-paid to: Jeff Hill Box 1101 Morongo Valley CA 92256 (714) 449-3229. Call or write for your free, complete catalog. Official Hooligan, Maltese Cross, Dr. Martens, Blitz, 2-Tone If you don't Dance, Dance Craze, Specials Skank, Last Resort, Too much Pressure, Skank Lic to Ska, Toasters, Crass, Sex Pistols, Anarchy, OPIV, Black Flag.

CLASSIFIEDS

LOOKING FOR DEMENTED, deranged, true-crime pictures, articles, Gothic artwork, for upcoming Worthless zine. Other zines, send latest issue & I'll review it. Send all contributions to: Jason Paul, 1800 Rainbow Dr., High Ridge, MO 63049

RETRO-PLEXED, LEN here, I'm in San Diego prison and I've got a zine that I need printed "Retro Plexed!!" If you can help then write and let me know, I've already had three months of delay and don't need any more! Len Villa, E 72467 1 3 135LOW, 480 Alta Rd., San Diego, CA 92179

MISSY LAVALLEE - that Maine Bushwackette - where are you?? Your pal Hugh (POB 3445 Centerline, MI 48015) is missing you! Or call (313) 758-0385

MY TURNTABLE STARVES and no money to feed. If you got unwanted unsellable vinyl, you could expand my mind. Punk and non-punk. Everything. Want to experience it all. Pen pals wanted too. Sleeve, 3703 Highcrest Road, Rockford, IL 61107.

TOXIC FLYER FANZINE ISSUE #7 out now with interviews with the voluptuous Hovver of Karen Black + Summers Eve plus classifieds, flyer art, reviews for only $1 +2 stamps. Please send scene/ band reports, show reviews, etc. Ads, classifieds are free (no racist, sexist stuff). TFF2, PO Box 39158, Baltimore, MD 21212.

MRR BACK ISSUES WANTED: #0-36, 38-42, 53-54, 71, 77, 79, 109. Please make offer and state condition. T. Stone, PO Box 555, Berkeley, CA 94701.

OPEN RECORDS: ASSUCK "Blindspot" 7" $3.25, Heresy "Live at Leeds" 7" $3, Impulse Manslaughter "Sometimes" 7" $3, Geko "Probing..." 7" $2, Geko "Join My Pretty World" CD $10. Prices ppd in USA. World add $ for postage. SASE for new list. Wholesale available. Cheers. Greg Yarde, Open Records, PO box 482, Paoli, PA 19301.

POLY BAGS: 7:" 100/ $6, 500/ $20, 1000/ $38. 12": 50/ $6, 200/ $18, 500/ $38. 10": 15¢ each, 100/ $10. No more price changes, I swear! Prices ppd in USA, others add money or write first to be safe. Greg Yarde, PO Box 482, Paoli, PA 19301. Drink up, Joe!

TEXAS PUNK AND PSYCH and more! Party Owls, The Mike Gunn, Sugar Shack, Bullets For Pussy, Killed By Death Vol. 5, etc. Send SASE for free catalog/ fanzine. Double Naught Records, PO Box 131172, Houston, TX 77219.

WHAT DOES A MAN SAY after he's had multiple orgasms? "Thanks, Double Naught Records, for giving me your catalog.". Send SASE for free fanzine/ catalog. Double Naught Records, PO Box 131172, Houston, TX 77219.

FAMOUS HARDCORE OF PUNKLAND zines #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter, #7 Agnostic Front. $1 each ppd. Outside US/ Canada, add $2 for airmail. Craig Hill, PO Box 987, San Carlos, CA 94070. Cash only.

CARNAGE fanzine #2 out now. Heroin, Integrity, 108, Assuck and Carcass. Looking for distributors in Italy, France, Canada, Japan, U.K., Sweden, and Norway. Also looking for photos of Bolthrower, Napalm, Carcass, Entombed, Neurosis, Integrity, God Flesh, Bikini Kill, Samiam and Man Lifting Banner. Dan M., 161 West 31st., Bayonne, NJ 07002. P.S. Still looking to trade or buy Will Clark baseball cards. Thanks.

FEMALE MOHICAN PUNK (21) moving to San Fran beginning of summer with friend. I need contacts (boo hoo), I need friends - people to give me the lowdown. I'm into: Germs, Crass, Filth, Jack Acid, Crimpshrine, Op Ivy, Blatz, Vice Squad, Peter + the Testube Babies, Code of Honor, The Screw, Avengers, Tribe 8, X-Ray Spex + Rudi Peni. Let's fuck shit up. Regina, 1903 W. Cass ST., Tampa, FL 33606.

RARE PUNK RECORDS, CD's, tapes, shirts, stickers and buttons at reasonable prices! The best in new and old from: Vice Squad, Blitz, Subhumans, Conflict, Misfits, Social Distortion, Dickies, Bad Religion, and hundreds more. Send two stamps for huge 10 page catalog to - Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. If we don't have what you want, we'll steal it.

DYSFUNCTIONAL, INSECURE, ANGST RIDDEN, skateboarding, coffee mother fucker equals Blemish Zine. Become a total loser by sending 2 stamps and a lame present to: Jason, 8024 Dalton Street, Metairie, Louisiana 70003 and Cheese is gud. My bike is betta. Mail is duh bestest. The bribe? Send letter or trade, get Immature. Dig? Tommy, 4604 Lorino Street, Metairie, Louisiana 70006, DUH!

JAIME KEEFER we lost your address while our tapes got delayed. Please drop a postcard with your address!! Sorry. Gag Reflex, 122 Gillett, Painesville, OH 44077-2934. Also get in touch - Arco (A'dam), Louis Jacobs, Masao Yamamoto, Hiroyuki Yamashita, Mike - Mas (TDF), Florian Helmchen, Mario Werner. Thanks.

RAGING JAPANESE HARDCORE! Ubiased 7" EP available now! Seven noggin-cracking songs on gold vinyl with a super-hip two color jacket. Only 500 pressed, $3.00 ppd. USA, $4.50 ppd. World. Cash or money order (made out to "Jon Jung") only to: U.F.O. Records, 2161 Bunker Hill Dr., San Mateo, CA 94402, USA. Hideki Kawakami of Disclose, write me!

SELLING RECORD COLLECTION. Anarcho to SxE. Send stamp/IRC for list. Will trade for reggae. Also. Looking for Brett (ex-Powerage) from South Africa. Need new address or phone number. Sean, P.O. Box 490, Laguna Beach, CA 92652.

HATS AND ADORNMENTS, velvet and fur derbys, madhats, nitecaps, jesters, biker caps, stripped and patchwork top hats, medieval, renaissance and weird hats all under $20. Also - capes, corsets, velvet coats, shoes, costumes, accessories, all made to order, all cruelty free. Xerox Catalog/Pricelist/Order forms; send $1 cash or 4 stamps and address to: Hat Catalog MRR 93 c/o 1709 Hayes, San Francisco, CA 94117-1217.

I'M LOOKING FOR the following English records, Arthur Comics - Is God a Man 45, Funeral Dress - Army Life, The Need - Let Them Eat Valium, Nuclear Sockets - Honour Before Glory, Shag Nasty - No Bullshit. Just Rock n Roll - Write to PO Box 728, Darlinghurst NSW 2010 Australia. Trades or cash.

FRAMEWORK DISTRIBUTION mailorder list available now! 7"s by Structure, Vine, Current, Earth Crisis, Lincoln, Flagman, Temperance, Trial by Jury, Guilty, Groove, etc. LP's/CD's by Starkweather, Iceburn, Avail, Intent, 1.6 Band, etc. We carry labels like Watermark, Sunspot, Harvest, Conquer the World, Endgame, etc. Cassettes and Fanzines, too! Send SAE/IRC for current sale list. Darren Moon, The Crescent, Seghill, Cramlington, Northumberland, NE23 7SL, England.

I'M LOOKING FOR these records from Holland - Ivy Green LP from '78, The Rapers - Pogo LP. From Denmark, the Lost Kids EP and the Sods - Television Sect EP from Sweden. The Glo - Diskoacel EP and PF Commando - Rough Sound EP. Write to PO Box 728, Darlinghurst NSW 2010 Australia.

SKANKERSORE SKA ZINE #2 is out interviews with the Israelites, & the Skunks. Art, stories, an article on REAL skins, big news section, photos, collages, tons of zine & music reviews (addresses always) & show reviews. To keep up with today's ska/skin scene you need this, you want it, oooh aaah gotta have it. $1.00 +2 stamps U.S., $2.00 U.S. Everywhere EISP to Moses Wendel, 96 Wood Hill Rd., Newtown PA 18940 USA. I'm also lookin' for skin, rudie & mod pen pals so write. Don't forget to contribute music, zines art, photos, stories, & articles for #3 which by the time you read this might even be out...Nazis suck. Traditional skins reign.

VINTAGE U.K. PUNK SALE: Large collection of 7" singles, all picture cover and many colored vinyl. All in excellent condition—Subhumans, Blitz, Epileptics (pre-Flux of Pink Indians), the Mob... Call (212) 663-1495. Ask for Jim.

CALLING ALL VEGANS/VEGETARIANS/ spiritualists: Any bands or zines looking for fair reviews, send us your material. We're starting a zine catering to the interests of positive-minded hardcore kids. Mail contributions to—It's A Hard War...c/o PO Box 1174/Honolulu, Hawaii 96744. P.S. Females are encouraged and—if there are any sXe skinheads or skingirls out there, Write! Don't make me feel like an endangered species.

FLYERS/POSTERS WANTED! Can pay cash or trade rare punk records (especially Texas punk). Wants range from '77 Punk to 90's Grunge and a few metal bands. Music venue employees should get in touch—I'll buy your leftover posters. Axis, PO Box 33033, Austin TX 78764-0033. Phone 512-445-6423.

WHO'S IN THERE? 7" Comp. Limited 210 Clear Vinyl. Only 25 left w/Blisters, Face Reality, Broken Toys, Sick Rats. $4.00 or trade. I collect movie/record company logo sweatshirts, 60's/80's garage/punk 7"'s, pen pals, gay magazines, bikini underwear and unwanted Chia Pets. Send offers for: Lost Cause 7", Yes l.a. and Willful neglect lp. Purple Citrus Records, 316 West 5th St., #305, Newport, KY 41071.

I AM A BASS PLAYING original punk from Southern California, and I'm moving to Madison, WI in June. I want t join a band. I like 77 punk, power pop, and rockabilly. Tell me about Madison. Mutt, 427 Webster St., S.F., CA 94117.

CALI-FUCK-NIA OR BUST! Baltimorons heading out west July '93. Iso neato people to help us taste their local flavor. We're taking a northern route there and a southern route home. Write us and make out sour-pusses smile. Bean and Avocado Conspiracy 12539 Many Road, Glen Are, MD 21057. There is plenty of O.J. Pudge for everyone.

HEADCRAMP - DEBUT red vinyl 7" EP. $3.50 post paid. EBW Distributing, 287A Grenville Ave., Thunder Bay, ONT, P7A-2A8 Canada.

USED STUFF, CHEAP! 7"s: Stigmata-A-Go-Go $2, The Bags (psuedo-pre-grunge) $4. CDs: Things That Fall Down $5, Action Swingers $5, V/A "Adventures In Music" (w/Bosstones, etc) $4. LP: The Blanks "If this had been an actual emergency" $3. Send cash to: B. Berger, Rt.5 Box 156-B, Louisa, VA 23093. Thanx!

CLASSIFIEDS

CALIFORNIA: Two crazy young people from Germany (m/27; f/26) are looking for cheap places (garage or cellar) to stay for one or two days in June or July. Come on! Let's exchange new European and American culture. No Fascists, hunters, sexists, or other assholes please. Write fast to: Klaus Schepers, Gruenstr. 20, W-4230 Wesel, Germany. Thanks.

SEND ME YOUR BLOOD, your sweat, your innards I want to know your lies and your experiences. Anything within you, no matter how demented or petty. I live off your trial, and I'm looking to see what life is like for everyone... Diva, RD3 Box 2140, Bristol, VT 05443.

SOAP SCUM FANZINE #2 out now. $2.00 U.S./ $3.00 Foreign. Features: The Adicts, D.O.A., Social Outcast, The Almighty Nimrods, Malignus Youth, the Slobs, Truth Decay, and Dead Gods. Accepting art, comix, poetry, etc. for print. Bands, labels, send stuff for review. Free ad space available. Write for details. Jason, Box 179, 539 Queen Anne Ave. N, Seattle, WA 98109.

SUBMIT TO ABUSE. Abuse #3 needs your childhood memories/stories/traumas. All submissions will be printed, we edit nothing. Video pieces also needed. (Abuse #1/#2 also available for $3.00 each ppd.) Abuse, P.O. Box 1242 Allston, MA 02134.

LOOKING FOR: Uppercut LP, Breakdown 7", Nausea LP, 4 Walls Falling 1st 7", Forever - comp 7", Straight Ahead LP, S.O.I.A. 1st 7", Krakdown 7", Absolution 7", Turning Point 1st 7", Walk Proud 1st 7", Madball 1st 7", Awake 7", Unity LP, NFAA LP + 7", Token Entry 1st LP + 7", Wrecking Crew 7". Marcus Hoffmann, Lodaweg 23, 8670 Hof, Germany.

TONS OF MAGAZINES and zines for sale: Send $1.00 and 2-29¢ stamps for huge list. To: Herb, 900 Antietam Drive., Hagerstown, Maryland 21742. Also into trading tapes and flyers! Quick Reply!

ATTENTION ALL WRITERS! Putting together new zine for all opinions, music, art, poetry, and other bullshit. Would greatly appreciate contributions, articles, etc... Ads 1/4 page - $20, 1/2 - $35. Classifieds - $1.00 each 20 words, personals free. 1st issue should be completed soon. Cost $2. ppd in U.S. Outside U.S. add adequate postage. Write Andy Harris, P.O. Box 710950, Houston, TX 77271.

WHAT TURNS YOU ON? Hot, bisexual, vampiric sex goddess thinks she can. Tell me your fantasies. I'll make them reality via audio/ video tapes, and orgasmic writings. Send tapes, T-shirts, zines, cash, whatever. Nocturnal Instinct, P.O. Box 357, Suring, WI 54174.

LIVES WORTH READING ABOUT! Our Noise magazine is short stories about the twentynothing generation. Forget Generation X and Less Than Zero! Trn off the TV and turn up the Noise! Get issue #1 today! Only $2.00 ppd. Send cash or money orders to Jeff Gomez, c/o Supine Grace Productions, 736 St. Andrews Road, Suite #117, Columbia, SC 29210.

HELP! MOVING TO GREEN BAY in mid summer. Hardcore vegetarian wife and husband punk band looking for cool punks, hangouts and scene information. Please write: Jesse Poor, 3611 1st Street, Kenosha, WI 53144.

WARREN FROM AKRON, OHIO- Where are you?! Did you make your bicycle ride across the USA successfully or did you run out of ginseng? Write me if you're still alive. Michele, 1178 Argonne Road, South Euclid, OH 44121.

PHOTOS WANTED! Framework Fanzine No. 1 will be out this summer, and I need some pictures to put in it. I'm looking for any good actions shots of modern day 90's SxE/ HC bands. Anyone whe sends photos will receive a complimentary copy of the 'zine... plus a signed picture of the editor! The deadline is July 1st 1993. Thanks in advance. Darren Moon, The Crescent, Seghill, Cramlington, Northumberland, NE23 7SL, England.

WANNA BUY SOME PUNK STUFF? You can get the newest auction list with tons of obscure punk collectors stuff. Not only records, but things you never knew exited. Just send a dollar (no checks!) and a long self-addressed envelope to: Seidboard World Ent, PO Box 137-M, Prince Street Sta, NYC 10012 Make sure you ask for The Punk Auction List.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. You can get information and a membership application for a long stamped self-addressed envelope to: The World For Free, PO Box 137, Prince St. Sta, New York NY 10012.

ANARCHO-PUNK wanted: ExitStance 12", Liberty LP, Icons of Filth "Filth & Fury." Lost Cherrees first 7", Potential Threat "Brainwashed," Apostles/Statement 7", AOA, AYS. Buy or trade for rare HC. Tait c/o Epicenter, 475 Valencia St., San Francisco, CA 94103

YOU'RE MY MISS Washington, D.C.... D.C. people: Texas straightedger is interested in staying in D.C. (or Virginia/Maryland outskirts) For a few months (at most) to check out scene. Does anybody want to give me a place to stay? I'll help out however I can - I'm interested in the whole Positive Force/Dischord thing. Write to discuss further: Brian, 2401 Spring Creek Pkwy. #3007, Plano, TX 75023

HELLO! I'M YOUNG, socially-inept, sincere, making move from KY to SF. Want to squat and be homeless. Need to correspond with someone with this experience for practical advice. Write to: Jordan Green, 635 Sawdridge W, Monterey, KY 40359

ALEX LODERMEIR AND TAMMY Boggs of Lima, Ohio fucked last year and stopped talking. They need advice on how to deal with it. We here in Lima will appreciate anything you can give them. Thanx. Alex: 3774 N. Amblewood, Lima, OH 45806. Tammy: 4651 S. Dixie, Lima, OH 45806. They could make great penpals, too.

ISO GAY MINORITIES WHO hate personals ISO gay minorities. Let's kick the shit out of the social machine and make poetry that would make entropy tailspin. Like Franklin Bruno, Pavement, Velocity Girl, much more... Hate cappuccino. Let's color the world together and if you send me your scrawl, I'll reply in burrito chunks. Hardly Nowhere, 535 Carmichael Dorm, Chapel Hill, NC 27514, UNC-CH.

WANTED: United Skins & Strength Through Oi! (comps) Will buy or fare trade must be VG cond. Have: Social D - Another (clear), Bad Religion - Into & Back, Unity - You, Poison I - Filth & Pick (blue), MDC - Give (#d orig), Descendents - Ride, Lots Misfits/Danzig & more! Chris, 101 First St. #550, Los Altos, CA 94022.

ANYONE WHO SKATEBOARDS, want a good quality deck made by a no bullshit company? Then write for a list. Beer City, PO Box 494, Milwaukee, WI 53122-0494.

TRADE 7": GB "New Direction" boot, Fugazi "Blackout" boot, Crippled Youth boot, Uniform Choice live and "Alert" boot, Turning Point original, Straight Ahead boot, Transcend "Dedication" live ltd 500, Shelter live "Reality" boot ltd 300, Judge "WNYU" boot, Assuck "State to State" red ltd 100, Slapshot "Step on It" LP green +more. Lenny wants: Brotherhood both on red, Infest both, Swiz "Down" on green, X Marks the Spot, Last Option, Wind of Change, Insight "Standing Strong", Counterpunch "Within Reach", A Generation of Hope, Admiral on Soulforce, By All Means, Resolution Io, Up Front LP on Smorgasbord. Write to Lenny, via Panama 124, 00198 Rome, Italy.

HC/ PUNK RECORDS FOR SALE/ trade. Many rarities from Japan, Sweden, Finland, UK, US including Disorder, Death Side, Two Moons Rising, Agathocles, Confuse, Stalin, Sore Throat, Crow. Send S.A.E./ IRC for list. Dan, 7 Third Avenue, Bordesley Green, Birmingham B9 5RW, England.

LOOKING FOR INDUSTRIAL AND PUNK stuff. If you have Angry Samoans "STP Not LSD" or anything from Overkill, Shock Therapy, Lydia Lunch, Fall, Thrill Kill Cult, Transvision Vamp, Current 93, Psychic TV, White House, Throbbing Gristle, Nurse With Wound...please make a list of what you have and I'll send you my tape list. Let's trade. Jack, PO Box 3525, Stamford, CT 06905.

CHICAGO FEMALE PUNK ROCKERS! Do you play bass/ guitar? Do you despise mindless conformity? Do you possess true passion? Male vocalist/ lyricist/ confrontationalist seeks females for band? Daniel C. Reiter, 3328 N. Sheffield, Chicago, IL 60657. Call (312) 525-9214.

BORN AGAIN PUNK zine: Me and some friends are trying to put out a zine! Any contributions like interviews with bands or other people, artwork, poetry, stories, pictures, or anything would be great. All contributions that are used will get a free copy. Also looking for old penpal. Angel, lost your address! Send to Aaron Johnson, 9520 Timberline Ct., Kelseyville, CA 95451.

WANTED: Airstrip 1 comp.; Lydia Lunch/ Birthday Party split LP; Deviated Instinct Peel Session 12" and both demos; Disorder live LP and split LP; Larm split LP and 1st 7"; Swans "Filth" LP orig., Minor Threat 1st 7"; We Don't Need Nuclear Force Comp. 7". Best prices paid! Name yours! Moose/ 37 West Rd./ Bourne, PE109PS, UK

WANTED: Bastard "Controlled In Frame", Crow "Eye of Trash Guerilla", Execute flexi "Hardcore Temptation" and "Ciminal Flowers", Gauze "Equalisiang Distort", SOB "Leave Me Alone" and "Don't Be Swindle"; also siege, Jerry's Kids, Kuro, Confuse, Swankys, Gal, Neanderthal, Septic Death. Best prices paid! Name yours! Moose/ 37 West Rd/ Bourne, PE109PS/ UK.

THE SINGLE IS DEAD, long live The Single! Singles-only mag Fab' 45 #1 out now! Specials on Estrus and our local scene. Over 150 reviews. 44 pgs, 51/2 x 81/2, copied, $3 ppd. Exchange (your zine) also ok. Bimonthly, #2 out April with Tim Adams/ Ajax. Distributors, worldwide bands/ labels/ fans write: Paul Schwarte, A-Kerkhof 33, 9712 BC, Groningen, Holland. Tot ziens!

RARE, RARE, RARE 7" records for sale: Agnostic Front "United Blood", Bad Brains "Pay to Cum", Crucifix "1984", Rollins "Lifetime". Send for list to PO Box 210625, San Francisco, CA 94121.

CLASSIFIEDS

THE WEIRD NEWS- The word about an absurb world! Political satire free from Don Busky, 7393 Rugby Street, Philadelphia, PA 19138-1236. Also looking for pen pals with a sense of humor interested in knowing a visitor from another planet.

SADOMASOCHISTIC DYKE into L7, Cramps, Babes In Toyland, Painteens, piercings, submission, poetry. And lots of other shit. Seeks correspondence with dykes everywhere. Send music, flyers, letters, or whatever else you think might interest me. Zahm/483 41st Ave. SW/ Calgary Alta/ T3E1H1/ Canada

ARE YOU BEHIND BARS? We want to hear from you. Contact NMDF Productions: 999 SW 16th Ave. #84/ Gainesville, Fl. 32601.

I AM A BRUNETTE KEN DOLL and in some people's eyes, a crippled traitor, because I reject my male "duty" to accept the bullshit that has happened to my body. Fuck you, I'm still punk! But I accept (amourously; I'm bisexual!) any males or females with thinning/ recessed/ bald heads and without. Your photo (foliated/ defoliated/ censored?!) gets mine! Ken Doll/ PO Box 59095/ Birmingham, AL/ 59259.

I LIKE ALL FORMS OF ALTERNATIVE music, including rap and thrash (gasp!). Any music softest to hardest, slowet to fastest, major label or smallest independent. Got a shitty stereo, so you'll get a shitty recording if trading tapes! Need non homophobic skate buddy/ sister to skate with. Sorry! no surgery! I lied! A Ken Doll's age is his own affair. Ken Doll/ PO Box 59095/ Birmingham, Al 59259

WANNA START A BAND! I play guitar. No homophobes, please! Any gender, hermaphrodites, gays, bisexuals, lesbians, hetros, welcome! Pet material is influenced by Voivod, Kreator, Septic Death, Firehose, Dinosaur, Fugazi, Neurosis. My voice? Ray Cappo/ Pushead or baritone/ bass singing. Also needed screamer/ screacher any gender; voice no deeper than Mille Petrozza (Kreator) no limit to how high though! No dress code. Ken Doll/ PO Box 59095/ Birmingham, Al 59259.

TWO VEGAN PUNKY/Hardcore animal rights types (not vegan police) coming to California June/ July/ August '93. Anyway, can anybody write for places to stay, go, eat, etc. We would be grateful for quick replies, as I've left it a bit late, ta very much. Contact: Mat/ Liz 34 Strton Street/ Forest Fields/ Nottingham/ N97 6HU.

"FUCK YOU PROFIT MAKERS!!!" This is for anyone who sells hardcore for profit. Yes people who sell hardcore colored vinyl for crazy prices! You are all corrupt!! Hardcore is not for profit. From: SxE Core of Caffeine.

ARE YOU A FRUSTRATED BEAUTY Queen? I'm not, but I'd appreciate it if y'all sent me neat stuff for my zine. Bizarre fascinations, anecdotes, lies and other junk welcome. (Also, you can write me letters and I promise to answer them.) Katie Gorell/ 28568 Lowell Ct/ S. Southfield, MI/ 48076. I'm into black coffee, pool, Big Black, Pavement, Sebadoh, Superchunk, chocolate quick, Dischord bands, and cuto emo boys like you!

OPEN MINDED PUNK musician looking for pen pals from different scenes all over the world. Into all types of music, waterskiing, traveling, making friends. Everyone is welcome to write, girls, guys, punks, gas station attendants, farm animals, everyone except racists and bigots. All letters answerd! Write to Kenny, 1409 Center St., Apt. 2B, Pekin, Illinois, 61554, USA.

RESIST new LP out soon on Profane Existance! "Drunk Til Deportation" live cass. still available- $3 ppd USA/ $5 ppd world. All available Resist stuff- vinyl/ tapes/ T-shirts, can be gotten thru P.E. Also, need label to Re-Press our 1st LP in the US. Resist c/o Ward Young/ 3206 S.E. Rex St/ Portland, Or/ 97202.

MOVING TO NYC AREA in late Aug. early Sept. Must be able to pay rent, tolerate music by Youth Of Today, Cypress Hill, Shelter, Godflesh, etc. No racists. Contact: Andrea/ 41 Sheppard St./ Glen Head, NY/ 11545.

FREE ADS, Classifies, Penpal listings, Demo listings. Issue 1 of Orange Gun's out soon, tape exchanges, scans, seed exchange, bicycle tips, radio, and anything else you can dream up. Submit something don't be a lazy fuck; record collection sales Fuck Off. Orange Gun's 26 Empress Ave/ North York/ Ontario/ Canada/ M2N 3T3.

NEW ENGLAND EARTH FIRST!er would like to hear from other environmentalists. Write and tell me what you're up to. Andy/ PO Box 708/ Littleton, MA/ 01460-2708.

SOUTHERN CALIFORNIA BANDS- Upstart indie label looking for all types of alternative/ hardcore bands for possible 7" releases. Send demos (quality not important) and any band info to- K.N.O.W. Records/ 900 Loma Ave. #6/ Long Beach, CA 90804.

FINAL CONFLICT "Death is certain" EP. Six unreleased tracks off their awesome '85 demo. Get a copy for £1.80 in the UK, $5.00 Europe and $6.00 everywhere else from Revoltation Records/ PO Box 49/ Scarborough/ N Yorks/ YO11 2ZY/ England. Cash only, wholesale available.

GRUNT GRUNT GRUNT... For the latest info regarding updated ammunition research, European architecture & home furnishings, pajama/lingerie trends on the sex slave market (bi, of course), and some immediate punk rock related disposables write to Pogo on your Fucking Face Dist.. $1 or 3 stamps (US), 2 IRC's (world) for catalogue... Muchas Gracias. P.O. Box 14932, Gainsville, FLA 32604

GIRLS (FILM PROJECT) independent filmmaker will live at your home for approx. 1 month and film you documentary style using 16mm motion picture camera. You are the subject for this film! If interested send phone # (you need not be a model or interesting). Ian Wurth, POB 296, Lake Forest, CA 92630

FEMALES ONLY. Photographer/filmmaker is looking for females to photograph and film for possible art films, band and skate videos, print ads, and more. I'm looking for all types who live in Southern California. If you are interesting and interested send phone # and any photo (if poss) to: Ian Wurth, POB 296, Lake Forest, CA 92630

"PHUKIT" SKATE clothes, order today! T-shirt (XL) only $8.00 + ($1.00 or = stamps for postage). Stickers and other info $1.00 + stamp. Nophalt clothing has a lot of really cool t-shirts like Phukit, Nophalt, Spunker skatewear and over 25 misc. t-shirt designs. Orders and mailing list. Nophalt, POB 296, Lake Forestm CA 92630. Also looking for new t-shirt designs & ideas.

OiNK! Looking for pig masks, pork products, swine memoribilia, Boar wear, sow stuff, motel hell, stills, hognacious photos, scrapple stories, etc. Kurt Strouse, 1781 Chester Rd., Apt. #4, Bethlehem, PA 18017.

ALBUMS WANTED: Truman's Water, Sun City Girls, F/i, Care of the Cow, Architect's Office, Department Store Santas, Rimarimba, any L.A.F.M.S., Loch Ness, Humus, Intersystems, Nihilist Spasm Band (on Allied) etc. Will buy or trade for Dead C double LP (sealed). Antiseen "witch". Gadgets "Gadgetree". X Ray Spex' original "Germfree" or even Krautrock. T. Eicken, Middendorfstr. 3,4600 Dortmund 1, Germany

BODY WANTED! Brandon Lujan from New Mexico is probably in either Albq. or Grants. If any info please write: Kristen, POB 304, Sturgis Mi. 49091. I'm sorry Rodney, for everything.

YPSILANTI or Eastern Mi. university - heard of them? If you live there or go (or will go) there write me please. I'm a gothic girl, who loves Biafra, New Model, and the usual unusual. I am in need of you! Hi Martin and Sam. Kristin, POB 304, Sturgis, Mi 49091

H.C.S.E. FANZINE looking for music to review. Also looking for other zines to trade and review. Ads are free in issue one so send them in. Write to: Conviction Fanzine, 176 Michigan #1, Pasadena, CA 91106 USA

ANYONE OUT THERE into JMC? Do their songs rip into the very essence of your soul? If so - write? If not - write anyways! I'd like to hear from people everywhere. Likes, reality, the unexpected, the unusual, creativity & art. Dislikes, sociopaths, christianity & people who want to revive the middle ages. Ivy, POB 1413, Traverse City, MI 48685-1413

HARDCORE BANDS! Send me your covers of Project X songs. I plan to release a tribute 7" with various HC bands doing their interpretations of PX songs. Bands who get on will receive several copies. Straight Edge bands! Send demos for possible 7" consideration. Have enough $ to press a well packaged 7". 1124 Records, POB 269, West Chester, PA 19380

FOR SALE/TRADE: Eater, F-word Misfits, Pagans, Necros, Red Cross, Germs, JFA, Meatmen, Deadboys, SLF, Upright Citizens, Dicks, Electric Eels, Negative Approach and tons more. Send for list and trade/want lists to: Joseph J Filak, 2210 W. 39th St. Lorain, Ohio 44053 or call 1(216) 960-1791 between 1 pm to 7 pm Eastern time. All letters answered.

23 YEAR OLD MALE looking for cool people in the Minneapolis area to hang out with for a few days this summer. I'm into Babes in Toyland, Melvins, No Means No, and Seaweed, among others, as well as weird movies, all kinds of books, art and other thought provoking stuff. Justin Davisson, 695 S. 11th St. #8, San Jose, CA 95112

NEW FAITH seeks a drummer and guitarist Must have equipment and be responsible. Influ. Descendents, SNFU, RKL, Bad Religion, Fear, Sheer Terror, NoFX, Nausea, Bad Brains, Gov. Issue. Get the picture. No Flakes serious only please. NYC area 212-388-1047 Joe V.

MAIL AUCTION LIST, loads of Sub Pop, Amrep, Treehouse, etc (all 7"ers) in excellent/ mint condition. Send 29 cent stamp (US) for list. P. Margasar, POB 14724, Chicago, IL 60614

SKOINK ZINE is still going strong and #8 is now available featuring interviews with Another Man's Poison, The Bruisers, Apollo 7 plus loads of reviews, scene news and other interesting bits and pieces (all fully written in English). Send $2 (surface) - $3 (air mail) to Johan Van Mieghem, Postbus 41, 9550 Herzele, Belgium.

CLASSIFIEDS

TRENCHMOUTH supermodel zine out now. Ints. with the Dwarves, Lunachicks, Suffocation, and Chia Pet. Also, lots of record reviews and other good stuff. Please send 1 dollar (US) and 2 dollars (elsewhere) to T.S., POB 932, Middle Island, NY 11953 USA Bands send material for review.

TIRED OF THE same old shit that's been going on for so long? Want to make a change but haven't been able to cuz you can't do it alone? Well you are not alone anymore. This time it's serious. You must be dedicated. Write now BN4ITS2L8! "Enough Said", 152 Hewey St., Waterbury, CT 06708 USA

DISTRIBUTORS NEEDED for established zine that is free. However you must agree to distribute 100 copies. Contact Sterling Sandow 999 SW 16 ave., Gainesville, Florida 32601 fax (407) 746-1055. ZFF... zines for free! Burn money: Glue stamps.

"GET THE HELL OUT" CD. 26 bands from the Lehigh Valley of PA. 70+ minutes of punk/ HC/ rockin'/ pop/ metal with an issue of F.O.E. documenting the scene's history. $10 to "Frank Pearn Jr.", PO Box 4, Bethlehem, PA 18016.

SET SALE! UNITY 7" $40, YOT 1st 7" $40, Crippled Youth (clear) $30, Blitz "Warriors" $15, Misfits "Hatebreeders" $25, SSD "Break" $15 and loads more including lots of old and recent Oi! releases. Send SASE to Sean Raymond, PSC 4 Box 1317, Hurlburt Fld, FL 32544.

PLEASE HELP. ABOUT A MONTH ago, someone that I let stay at my house whom I thought I could trust stole a 7" which is no longer being pressed. This 7" was not mine. Someone trusted me enough to let me borrow it. I'm looking for the Neurosis "Aberration" EP on vinyl only. Please send all bids A.S.A.P. to Jamie Balfe, 34 Marble Street, Manchester, CN 06040. P.S.- Fuck you, Charlie Bunker. You suck.

ARE YOU CHEESY ENOUGH? We are aging to a ripe flavor, get some! It's two-ply! We've been compared to the New Bomb Turks, who the hell are they? They must be sensitive new age guys with functional hairstyles. Send one dollar. It's cheap, but we're not easy. Cheese, PO Box 55211, Portland, OR 97238. "The zine that stinks."

START SPREADING THE NEWS. I'm leavin' in October. New York City is the place to be. OK, OK, OK. Two long-haired, twenty-five year old guys that have never been farther than the local bus system allows want to get in contact with NYC people (cheap motels, food, entertainment, people...not cheap people, just people). Arriving first of October, any willing tour guides? Write Tommy LaGouda, Box 55211, Portland, OR 97238. Buy some Cheese, the zine that stinks!

FAITH FROM BALTIMORE! Please get in touch. I want my guitar. Mike/ Agent 86, PO Box 166, Eugene, OR 97440. Call (503) 687-6740.

JOHN HENRY'S IN EUGENE, OREGON wants to book your band. We're 21 and over, sorry, but Bruce from the Detonators is one of the owners and lots of local punks work there. I work the door, do some sound and some booking. Mike/ Agent 86, PO Box 166, Eugene, OR 97440. Call (503) 687-6740.

INTO PUNK 10 YEARS OR MORE? Wanted to trade correspondence, tapes, zines, etc. Band contacts in south wanted. Send fucked-up shit of any kind to J. Sewell, 507 N. Central St. #2, Knoxville, TN 37917.

I'M GONNA BE IN THE Washington, DC area August 4-8 and I need someone to hang out with. If you wanna hang, write me! My favorite bands include Superchunk, Bikini Kill, Fugazi, Bratmobile and Jawbox. J Weatherspoon, 3820-B Towne Point Road, Portsmouth, VA 23703.

GRRRL GEEK PRODUCES THE world's best nickle zine, That Girl, for sell or trade (plus a stamp). Free Goody barrettes! Kelli, 23053 Conde, Valencia, CA 91355. Or, just be my friend. I dig Swiz, Heavens To Betsy, tape trading, barbies, yahmos, blast off country style, 60's and 2 tone ska. Collect all on Mr T...and I love Brenda.

AUCTION/ TRADE. 7": V/A "Noise From Nowhere Vol. 1", Really Red "New Strings", Ripcord "Harvest Hardcore", Crime "Frustration", Butthole Surfers "Texas Chainsaw Massacre", U-Men "Solid Action", Rapeman 2 boots, Wind of Change "Promise Kept", Headcoats Subpop. 12": Sonic Youth "Kool Thing" promo, Youth of Today "Break Down Walls" original, Dwarves "Toolin' For a Wet Teabag". David H, PO Box 2256, Danville, CA 94526.

RECORDS FOR SALE. Rare and obscure independent label 7" and LPs from US and abroad. Send SASE to Jeff G., 4545 Conn Avenue NW, Apt. 802, Washington, DC 20008.

KILLING JOKE - WANT LIVE TAPES, vinyl and memorabilia for trade/ sale. Huge list. Also wanted: Wolverton Brothers first release "The Master Tape" compilations and any recordings of early 80's Michigan band Blight. Your Real Dad Communications, PO Box 14008, Gainesville, FL 32604-2008.

WE WANT YOU! Are you a letter writer or pen pal to others? Are you interested in corresponding to friends/ potential soulmates all over the world? Our pen pal ads are FREE. Just send your name, address, list of bands (optional, up to 30) and comments (up to 100 words) to Ruins Cafe, PO Box 3162, Montebello, CA 90640. If you would like a copy of the fanzine, please send $1 in the US (foreign $2 or 4 IRC's). Record/ tape traders are welcome, too. Just send your ad up to 100 words (record lists fine).

WE STILL WANT YOU! The complaints just don't stop coming. I'm really sorry for the big delay in getting #2 out and the rather sloppy format, I am trying to get this zine better and better each time. If you want to take a risk, please stick around for #3. You'll be surprised. Out May 1 for the same price of $1. Interviews, reviews, poetry, less small talk, seriously. But thanks a lot to you all for sending in your ads. Please continue to send them! Ruins Cafe, PO Box 3162, Montebello, CA 90640.

WANTED FREEZE - tourists w/red sleeve, Gang Green - selfish boot, Last Rights - chunks boot, SSD - get it away & live 12" boot, Objects - 12", sealed X Claims & test pressings, Videos - Deep Wound, Impact Unit, Negative FX, Siege, Last Rights. For sale or trade: Deep Wound 7" orig., Freeze tourists w/yellow sleeve, Vile LP, Rest In Pieces 1st LP, Token Entry 1st LP, Damage sins LP. Samhain november on orange & more. John, P.O. Box 58, Boston, MA 02134.

DEAD SILENCE. If anybody out there knows where the members of Dead Silence are, please let me know. David Hayes, P.O. Box 2174, Berkeley, CA 94702.

TRADERS BEWARE!!! Rachel Dolan, 967 Longcove Road #11, Gales Ferry, CT 06335 is a thief. Be warned!! Its been 4 months. Where's my $100 bitch?

BORIS THE SPRINKLER "She's Got A Lighter" 7". 2 songs that could make the world a better place. $3.00 U.S. $5.00 World. Cash or M.O.'s payable to Shawn Elmer. Distros get in touch and bands send material for future releases. Trouser Cough Records, 2117 Sherri Lin Ct. Apt. E, Appleton, WI 54914.

DEEP REST wants: teeth, bones, photos of: you dressed up like Elvis's twin brother, pic's of: Gary Heidnik, disgusting parents, the guy Danny Bonnaducci fucked up, childhood stars gone bad, naked mole rats. Write it you like gynecological instruments for mutant women. Kurt Strouse, 1781 Chester Rd. Apt. #4, Bethlehem, PA 18017.

TURNBUL AC 7" of full speed ahead honorary Swedish HC. $3 for 1, $10 for 4, $20 for 10 to Greg K., 36 E 4th St., Emporium, PA 15834.

ATTENTION BANDS and spoken word performers: ever dream of being on a tape compilation of everything relating to: Danny Bonnaducci. If you have a song or story about Danny send it to us. You'll get a tape. Send crappola to: Deep Rest, 475 Spruce Lane, Nazareth, PA 18064.

DEAD, NAKED AND SCREAMING—30 pages o' pomes that make your insides leave home—by the bozo running this label. $2.50. Also: Drivers Side Airbag #3. Short stories, poems, essays and artwork. $2.50. Retro-Plexed #1: Stories of youthful splendor turning your brain into a valley. Price TBA. Material needed for DSA and chapbooks. Mkie c/o Undulating Redsheets Productions, P.O. Box 25760, Los Angeles, CA 900025.

COOL UNDERGROUND SHIT! Zines, catalogs, flyers, etc. lots of 'em, crammed into a huge envelope and sent directly to your door! All packages include at least one cassette. Only $5 ppd. from Dennis DeFrenn, PO Box 443, Owosso, MI 48867-0443.

MAMMY DISTRIBUTION '93: Weston "Thursdaytown 1981" 7", Mayeven 7", Burning Ambitions 7", Sheep Squeeze/Fumes split 7", Debristream tape, OX cassette; Fracture 7" and more. Bands let's trade...we'll help out. Mammy Records & Distribution, 338 Vine St., Bethlehem, PA 18017.

LOOKING FOR correspondece w/anemic, anorexic/bulimic, compulsive/obsessive, retarded fart-sniffin fiends into amoeba harvesting, flattulence, cryogenics, autopsies, naked mole rats, clerby garb, Mexican death mags, cheap beer, flying saucer cults. Kurt Strouse, 1781 Chester Rd., Apt. 4, Bethlehem, PA 18017.

MANE MEN: A contact network for gay and bisexual guys with long hair: punks, thrashers, hippies, rockers, headbangers. To join send photo and International Reply Coupon. Box 231, Station B, Ottawa, Canada, K1P6C4. All you long-hairs, write to us!

SALAD DAZE new 3 song 7" ep "Uncle Dad", only 200 pressed featuring miles on drums from 'o's new band Fluf; similar- kinda?? check him out before stardom does!! US send $3.00; Europe $5.00 pp airmail to: Miles Gillett/ 4038 Germainder Way/ Irvine, Ca 92715. PS write soon are going fast.

ZINES, DESKTOP PUBLISHERS, Mac users: looking to trade software, games, fonts (by mail, not modem). I have many fonts (67+), publishing programs, shareware, etc. Send list or disc with list. No viruses! Renaissance Publications, 67 Barclay Road, Clintondale, NY 12515.

CLASSIFIEDS

SPARKMARKER/ UNDERTOW will be touring this summer, please contact us if you think you can help find us any all-ages shows. Rough tour plan: June 16- Seattle June 26- Chicago Aug. 1- Toronto Aug. 7- NY July 1- Toronto July7- NY July 23- Florida July 27- Texas Aug 1- San Diego Aug 7- Seattle thanks! We appreciate the help. Kim (604) 525-3570 or Mark (206) 528-1025.

49 CENTS for postage gets you my record list. Big Chief, Genetic Control, Beastie Boys, Ignition, GG Allin, Gang Green, YOT, Effigies, Jawbox. Just to name a few! Over 100 records mostly original 7"ers. Set sale prices- (all must go by July 1st) Trent Reeve/ 24 Guelph St./ Kitchener, Ontario, Canada N2H5W6.

FREE bonus track when you experience the speed & melody of 7 Seconds mixed with the humor of Stikky, that is called Cromosome 21! Our 10 + song tape is sold for the DIY price of: $? ppd in US $? ppd in Canada, $? ppd in Mexico and $? everywhere else. Meir W./ 175 Grogans Landing/ Atlanta, GA 30350.

POISON IDEA for trade, "Record Collecters...", "Kings of Punk", "Getting The Fear" (white, red, blue splattered- very rare), "Darby Crash..." (blue) All originals in great condition, some never played. Looking for AOF "Wait", Abrasive Wheels- "When the Punks...", Detonators- 1st LP, Cháos UK, Icons of Filth, and Discharge 7"s, plus lot's more. Please write to: Fred Landeen/ PO Box 4025/ Portland, OR 97208-4025.

PUNK BARBERS UNITES! Are there any other folks out there who are barbers or cosmotologists, or who are going to a barber/ "beauty" school? I'm currently attending barber college, and feel isolated. I'm doing a zine about punk rock, and haircutting. Please drop me a line (whether you're in the hair biz or not) to network, communicate, and submit to my zine. Haircore #1 will be out at the end of April, so write soon! Fred Landeen/ PO Box 4025/ Portland, Or 97208-4025.

DEPRESSION PRODUCTIONS LIMITED, presents chapter of terror. I need brutal, sick, art. Demonic literature, stories of killing, death, dying. Thoughts of life and death. Anyone out there with a twisted mind, send me anything. Chapter of terror will be published bi-monthly for one dollar postage paid. Depression Productions Limited/ PO Box 103/ Davis Junction, Il 61020.

CHAPTER OF TERROR from Depression Productions Limited. Needs ads, ad rates are $3.00 for quarter page and $5.00 for half page. Chapter of Terror , 5 1/2 by 8 1/2 will be published bi-monthly for one dollar postage paid. Pen pals ads are free. Thanx Depression Productions Limited/ PO Box 103/ Davis Junction, IL 61020.

POPES ON DOPE! New NC punk band. Cassettes are $1.50 ppd. Cross between Antiseen, Filth, Ramones. 2471 Stradford Dr., Gastonia, NC 28054. Cool people from NC, SC, anywhere, write! New stylin' Johnny Appleseeds stuff soon!!!

I'M LOOKING FOR MR. BUNGLE demos and live footage. Also, anybody that is into Mr. Bungle that would like to write and exchange thoughts. Matt Newcomb, 1516 Cheyenne, Harlan, IA 51537.

SELL: MISFITS "NIGHT OF the Living Dead" LP boot for $17 ppd. I have 9 copies. Write to Peter Hoeren, Kaisersfeld 98, 4200 Oberhausen 1, Germany.

KMFDM BOOT (OCT '92) in Montreal. 90 min tape. Interviewish thing on one side with Sasha Konietzko, live stuff on the other. Good quality. $5. Write: Danny Clarke, 3446 19th St., SF, CA 94110.

UNDERTOW AND SPARKMAKER will be touring this summer and we need your help to book our tour. If you think we could play an all ages show in your town in these time frames (we're flexible at this point) please call us. June 16 - Seattle June 26 - Chicago July 1 - Toronto July 7 - N.Y. July 23 - Florida July27 - Texas Aug 1 - San Diego Aug 7 - Seattle. Mark (206) 528/1025 or Kim (604) 525/3570

TRADE: MASTER TAPE LP, Collector Nerd Sweat comp. 10", Jerrys Kids "World" LP (xclaim), Unity 7" (blue, 300), Halo of Flies "Circling" 7", A.O.F. "Wait" 7", plus 250 more... Want: Shitdogs "Cheese" 7", Dayglo Abortions "Womb" LP, Fresh Color "No Chance" 7", Screaming Urge "Homework" 7", more... Send want/trade lists. Mickey, 18145 Soledad Canyon Road #55, Canyon Country, CA 91351, (805) 250-1219

PUNK, 22, not into fucking Biohazard/ Shelter/commie shit. Intoxicant-free, but morons compel me to abandon long-held SxE tag. Into Infest, Screeching Weasel, Life's Blood, Maiden, Sabbath, New Bomb Turks, Drop Dead, Jawbreaker, Born Against, Rupture, junk food. Here or overseas - write! Simon, 52 Ravine Park Cres, West Hill, Ont, M1C 2M4 Canada

REVENGE! We're gonna put out a fanzine comprised of embarrassing photos of your stupid family members. Drunk, naked, bad haircuts, hip fashions - if it's funny, send it to us. Free copy and anonymity to contributors. Jerry Fill Fan Club, PO Box 416, Rooseveltown, NY 13683

MIKE BULLSHIT WHERE ARE YOU? Please write back! Robert Stasiak, Husarii 8A, 02-951 Warszawa, Poland - P.S.: Record collectors take note. LP's (punk/HC) from Germany, England, Brazil, Scandinavia etc. I'm looking for Poison Idea "War all the time" LP. Please send your offers.

MALE, 19, I'm into S.O.I.A., Burn, Outspoken Snapcase, C.O.C., Face Value, Toasters. A lot more HC and some various other noise. Not into politics or propaganda. Prefer to hear from females but anyone into the scene (tape trading or even just general communication) feel free. S.G.N., 64 Irwinwood Rd., Lancaster, NY 14086

GIRL VISITING NYC in October would like information on and possibly directions to clubs in the city. Would also like corre-spondance with different people too. Into Alice Donut, Dead Kennedys, Sid and Nancy, NYHC, poetry and art of different forms. Send information or anything deranged to Amy Ramesh, 1260 Lore Ln., Village Apt. #8, Green Bay, WI 54303

ANIMAL RIGHTS FANATIC (18) seeks correspondance with various people with various interests. I'm into poetry, books, traveling and people. I have a very diverse range of music interests ranging from The Smiths and R.E.M. to old stuff like Simon and Garfunkel. If you have time or even if you don't, write me. Kathryn, 1919 Greenwood Oaks, Houston, TX 77062

WANTED: LAFMS label, Smegma, Sema, Broken Flag, Come Organisation, White-house, MB, Le Rey, United Daries, NWW, C93, many more wanted. Have 1000 punk and industrial records for trade. Will buy. Send list. Anthony, P.O. Box 151244, San Diego, CA 92175

CHEAP HARDCORE, CLASSIC PUNK and alternative CDs, cassettes and video. Titles by The Disease, Swans, Wire, Wiseblood, Rights of The Accused, Rubber City Rebels, Coroner, Voivod etc. For complete listing send stamp to Marz, P.O. Box 68722, India-napolis, IN 46268-0722

NONCOMMERCIAL COLLEGE RADIO STATION seeks material from independent bands for definite airplay. Anything loud or original is fair game. Write for official letterhead and information. WHFR, c/o Steve Chesney, 5101 Evergreen Road, Dearborn, MI 48128, (313) 845-9676

HELLO WORCESTER AREA PEOPLE. I'm moving to Mass. in Sept. to live. Please write me. Tell me about cheap places to eat, cool record stores, parks, libraries, and other neat stuff. I like Crimpshrine, Buzzov-en, Born Against, etc. I'd like to form a band. I love squirrels. Everyone, everywhere, please write to me. Eugene, 154 Maywood Ave., Maywood, NJ 07607

BUCK NAKED KARATE GIRLS singer/ guitarist now living in San Francisco. Looking for fun musicians (bass, drums, rythm guitar) to play stoopid punk rock, tour and record. Write to Doug the Slug, 1353 Bush St., San Francisco, CA 94109

SPK NEEDED FOR BOOK: interviews, statements, discographies, names and ad-dresses of current/former members, original SPK literature (any language), etc. All contributors responded to, credited if used. Will buy/trade. Trevor Blake, Box 2321, Portland, OR 97208-2321, (503) 233-0431

I LOVE MUSIC. Looking for people to correspond with. Into Descendents - All, NoFX, Fugazi, Subhumans, Husker Du, etc. Reading W.S. Burroughs and J.G. Ballard. Would like to hear from people from all over. Write me, I will write back. Living in an empty vacuum! Phil P., 5706 Saxon, Houston, TX 77092

CULT OF THE DEAD COW drops the coolest t-shirts in the world, ever. No shit. All original full-color designs to freak your brain and make you go "Zow!" $1 for catalog: cDc communications, P.O. Box 53011, Lubbock, TX 79453

VERY DISTRIBUTION HARDCORE Mailorder. New Age, Victory, Doghouse, Revelation, Conversion, & loads more. Need I say more? New releases by: Mean Season, Into Another, Only The Strong 1993 Comp., Guilt, Endpoint, & more. Send a stamp/IRC for catalog/newsletter to: Very Distribution c/o J. Dudeck, 9 E. Saylor Ave., Plains, PA 18702, USA. Watch for my slick corporate ad next month.

FOR SALE: Septic Death "Time is...", "Daymare" 7". Misfits/Septic Death "split" 7". Apostles 7"s, LP's. Write for full list. Looking for: Exit Stance (anything), Chaotic Dischord (anything), Disorder "Fuk Your.." LP, "Perdition" LP, "Air Raid"7", "Distortion Till.." 7" etc. Antischism "End of Time" 7", "All Their Money.." 7". Lumpin' Proletariat "Heap". Still Born (anything), Government Lies (anything). And demos of all bands. Trades welcome. Jasper, 24 Silverton Dr., Nashua, NH 03060. (603) 598-8463.

MYOPIC DWARF FANZINE #4- The latest firmly throbbing issue features Captain Sensible, NoMeansNo, Herb Garden, Thrilled Skinny, Cowboy Killersand the Abs- 40 x 74 pages for only $2-50 postpaid from: Darren Watkins, 93 Hawkfield Road, Whitchurch Park, Bristol, B513 OBH, UK.

CLASSIFIEDS

SELL OR TRADE: Wretched - Libere di Vivere LP, Oi Polloi - Unite and win LP, In Defense of our Earth LP, Rud Peni - Death Church LP, EP/LP, Cacophony LP, Jesus Chrust - I'm Nailed Right in 7", A.C. - 88 Song, Punk Lives Let's Slam Vol 2, The Good, the Bad & the 4skins (first LP), Oi Oi - That's Yer Lot (orig Lp), Carry on Oi (orig comp), A Few 4skins More Vol. 1&2, Business - Smash the Discos, This is Oi! (oi record comp), Agression - Don't be Mistaken + more. Want Concrete Sox, Sore Throat, ENT, Deviated Instinct, Heresy, Doom, P.O.D., Anti Sect, Apocalypse etc... Also have mint condition AD& D modules from the early 80's. Michael K., 3614 Surrey Dr. N.E., Olympia, WA 98506

HARDCORE 7"s All $2/B.O. each. 1.) Minor Threat- Salad Days, Blast - Schools Out, Uniform Choice - Region of Ice, Ill Repute - Live at Mystic, GBH - Give me Fire (picture disc). 2.) Leather Bound, Moterhead, No Remorse - $1/B.O. 3.) All six Gang Green tapes $40/B.O. Send cash/m.o. or bids to: J.Qualitz - 20 Lake St., Somerville, MA 02143

RARE PUNK RECORDS, CD's, tapes, shirts, stickers, badges for sale at low prices. 10 page catalog with greats such as - The Adicts, Bad Religion, Vice Squad, Misfits, Crass, The Dickies and hundreds more. Send two stamps for catalog to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. If we don't have what you want, we'll steal it!"

AUCTING OFF Jerry only (ex Misfit) autographed poster and Bobby Steele autographed 7" Verbal Abuse. Also I'm looking for Misfits, Samhain, concert posters, t-shirt, photos, and early Misfit 7". Send bids to: Chris, 121 Campbell Rd, Mattydale, NY 13211

RARE UK PUNK for sale. From 1977 to 1983 and also some newer stuff. Everything from Anti Pasti and the Exploited to Crass and a whole lot more. IRC gets you my massive list with records by hundreds of bands at reasonable prices. Also available "Hagl" and "All the Rage" punk-zines. Packed with humour, politics and music and only $3 postpaid for one of each (add $1 for back issue). Contact - Trev, 57 Briardene, Burnopfield, Newcastle Upon Tyne, NE16 6LJ, England. (Note-no-IRC-no record list-no reply"

JOEY VINDICTIVE interview in No Shirt No Shoes No Service #2. Plus, "These Skinheads are Stupid", & a very brief interview with Guy Picciotto. NSNSNS #1 features interview with Naked Raygun's Jeff Pezzati. Each issue has comics, poetry, & other weird stuff. $1.50 ppd ea. From Rocco Publishing, 2427 So. 58th Ct., Cicero, IL 60650

RARE BRITISH PUNK/Oi/HC. Set-sale 1500+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel: (0462) 433089.

MAXIMUM ROCK N ROLL back issues 4-22, 24, 27-29, 39, 50, 52, 58-60, 71, 75, 87, 89, 90, 93, 96-109, 111-116. Make an offer - don't forget postage. Shaun, 86 Garland Rd, Poole, Dorset, BH15 2LD, UK.

I SPIT ON YOUR happiness! You with your promise of a humdrum happiness, provided a person doesn't ask too much of life. I want everything of life, I do; and I want it now! I want it total, complete. Otherwise, I reject it! I will now be moderate. I want everything to be as beautiful as when I was a child. If not, I want to die! Anyhow, I'm a nice person, so write me. PO Box 345, Kent, OH 44240.

QUANTRO - ANNIVERSARY ISSUE OUT in May. Get materials for review, contributions, broccoli pics and requests in now. #4- C-Man, Broccoli centerfold, rants, Maynard, militant punk pirate girl, general madness $1.50 or trade. Stacey, 1779 Sparrow Court, Middleburg, FL 32068.

HEY! I'M A LONELY PUNK girl escaping from Madison, WI to Phoenix (Mesa), AZ area around the middle of May. Interested in meeting and hanging out with people from the scene there. Write me soon if you want to hang out. Erin Young, W. Wilson Street, Madison, WI 53703.

FREE CATALOG of anti-fascist, vegetarian, anti-authoritarian patches, zines, t-shirts, pamphlets, postcards, posters, records, tapes and whatnot. Send an SASE now, you fool! Neverending Vegetable, PO Box 263, Colorado Springs, CO 80901-0263.

BUTTONS! SEND IN YOUR photo or artwork and we'll provide you with a cool 21/4" button. $1 each. Make your statement. CMC, PO Box 642, GC, SC 29445. Anyone with live ratcat?

I'M LOOKING FOR the first No Comment 7", Confront 7", Government Issue first 7", Minor Threat "In My Eyes" 7", Neanderthal 7". I have for trade: Together 7" comp, Rollins Band SubPop 7", "Why Are We Here" 7" comp, Negazione second 7", Raw Power "You Are the Victim" LP. Write to Peter Hoeren, Kaisersfeld 98, 4200 Oberhausen 1, Germany.

CAN ANYONE HELP ME out with the address and/ or phone number of the long gone band Our Gang from NYC? Send any information to Peter Hoeren, Kaisersfeld 98, 4200 Oberhausen 1, Germany.

SALE: KRAUT "ADJUSTMENT TO Society" LP, Butthole Surfers "Cream Corn..." 12" (clear), Sham 69 "Don't Wanna" 12", Soundgarden "Flower" 10" (yellow), Chelsea "No Escape" LP, UK Subs "Brand New Age" LP (clear) and Menace "Screwed Up Society" 12". Offers to H. Margolis, PO Box 865, Agoura, CA 91376.

THREE FUN PUNKS are traveling to NYC in June and would appreciate hearing from people along the I-80 corridor. If you can give us a place to sleep for the night, we promise not to eat all your food or molest your pets! We are 2 women and 1 guy in our twenties. Please call Nana or Fraggle (510) 832-0810. Address: 2933 McClure, Oakland, CA 94609.

MISERY, SUFFERING AND THE FOOLISH Romanticism which breeds it: One More Lie #4, 32-page chapbook out now for $1 ppd or trade. Send orders/ trades to Shayne Robb, 102 A East 52nd, Austin, TX 78751. Stay stupid.

HALF-TONING: We do newspaper-quality (32 shades of grey) half-tones for you and your zine for 5¢ a square-inch. We can reverse, enlarge, stretch, etc. If you are willing to let us keep your photos on file for later use, we'll give you a 10% discount. Sent back within two weeks of receiving. Prices are per print (specify size desired). Still Angry, 102 A East 52nd, Austin, TX 78751. Cash only!

TRADE/ SALE. 12"S: REAGAN Youth, SOB, Subhumans. 7"s: Discharge, Disorder, Chaos UK, Conflict, Together, SOB, Leave Me Alone, Beastie Boys, Last Option, Negazione, FVK, Infection. Want: DRI, SSD, MOB, Septic Death. 10": SOA, Crucifix, Casbah...Send your want/ trade list to Arnaud Daudin, 206 BD De L'Europe, 93370 Montfermeil, France.

TRADE ONLY! ORIGINAL, early records by Disorder, Negazione, Icons of Filth, Anticimex, Half Life, TK, Zyklome A, State, Confuse, YOT, Conflict. Want: Crow, Last Chaos, 5150, Forever Night, Born Without a Face, Unbecoming, Negative Approach 7", Gauze, Fuckheads, Stalag 13 12", Septic Death 10", Kuro 8" and more. Send list to Chris, BP 21, 93340 Le Raincy, France.

THE MORE THAN MUSIC FESTIVAL was great. Thanks to everyone involved: the bands, the mud, the music. It was very worthwhile and inspiring. From two Wisconsin Punx.

LOOKING FOR BUNCHOFUCKINGOOFS 7" and LP, Niblic Henbane first 7", Gentlemen of Horror 7", Solger 7", Wards both 7"s, House Of Commons 12", Riot 303 7", Guilt Parade LP, Nunfuckers 7", Beach Mutants 7", Infamous Bastards 7", Genetic Control demo/ live tapes and much, much more. Have old and new hardcore. Write to: Henk Smit, Middenweg 13. 1098 AA, Amsterdam, Holland.

WANTED: Copies of "Sold Out" zine. Also contributors for "i love Brent" newsletter. That's CBC's Brent Banbury, Canada's most articulate radio guy! Love him, hate him, don't know him?! Regardless, we request artwork, interviews, reviews, opinions, photos. "i love Brent": a non-hating, eclectic collective! iLB, 135 Edelweiss Dr. N.W., Calgary, Alberta, T3A 3P8, Canada.

USED SHIRTS: I've got seven T-shirts in very good condition that I'm looking to sell for $6 to $8 each postpaid. Bands include: Nirvana, Public Enemy, Green Magnet School, Pearl Jam, etc. If you're interested send a stamp for a list with pictures. Thanks, Elliott Adams, 2801 Downing Ct., Edmond, Oklahoma 73034.

HEY TORONTO! Help me find some tapes/ vinyl from M.S.I. Records yours for me? Thanks, eh. Erez Gudez, Box 65, Mooselake, MN 55767 USA.

10,000 BOOGERS & MY GRATITUDE to anyone who can find me some J.F.A. and Conflict stuff. Seriously though, sell/trade/record for me? Help! Erez Gudes, Box 65, Mooselake, MN 55767.

FOR SALE: Crass - Nagasaki Nightmare/Big A Little A 7", Crass - Sheep Farming in the Falklands 7" flexi no pic. sleeve, Crass - You're All Ready Dead 7", Conflict - The Serenade is Dead 7", Flux of Pink Indians - Neu Smell 7", Disorder - Mental Disorder 7", Disorder - Distortion to Deafness 7". Write to: Aaron, 4135 N.E. Fairacres, Corvallis, Oregon 97330.

HARRY IN D.C.—Got the reading material you sent me. Thanks. Watch yourself.

NAKED BANDS! Looking for video of bands performing in the nude, like G.G., Dwarves- anybody have Iggy, RHCP, Jane's Addiction or any others? Write: D.R. Weston, P.O. Box 8349, Pittsburgh, PA 15218-0349.

FAMOUS HARDCORE OF PUNKLAND zines #3 psycho #4 Negative Approach #5 Sons Of Ishmael #6 Impulse Manslaughter #7 Agnostic Front. $1.00 each postpaid. Outside US/Canada. Add $2.00 airmail. Craig Hill, PO Box 987, San Carlos, CA 94070. Cash only.

THE UNKNOWN, pop-punk from Cleveland is looking to tour East and Midwest this summer. Small halls and anyone willing to help contact us. 10 song cassette "Change" also available $6 ppd. 4080 Woodside Dr., N. Royalton, OH 44133.

CLASSIFIEDS

I LIKE MASTURBATING almost as much as I like Halo of Flies. I am looking for all Halo vinyl. Send list and prices. Ryan Romano, 1011 W. Francis Dr. #6, Champaign, Il. 61821. Sex is better than both though.

WANTED: Tape or vinyl copies of Germs, Dicks, Misfit or G.G. records. Fliers also wanted. Misfits lyrics, pictures, and recordings of boots and demos needed. Will pay cash or trade. Send lists and fliers to: Andrew de Borba, 729 N. Argonaut St., Stockton, CA 95203.

CONFRONT "PAYDAY": six song, white vinyl, seven inch record (DEI 2025-7). This is not a bootleg and was mastered from the original reels intended to be released on Combined Effort records back in 1988. Excellent sound quality unlike our first version. Available only through our distributor, Dutch East India Trading, POB 800, Rockville Centre, NY 11571-0800.

DISRUPT t-shirts on sale. "Smash Divisions" EP design. + "Mass War Extermination" design. White on black. L+ XL. $8 ppd. USA. $10 World. $12 Japan + Australia. Cash or postal money orders made out to Peter Kamarinos. No checks. Disrupt, POB 2175, Lynn, MA 01903.

"IT'S ALL ABOUT" flexi comp with Stand Up, Sleeping Body, Phleg Camp and Lazy Susan. Available for $2 ppd US, $3 ppd world. Also available "Innebraska" comp tape with Sideshow, Slide, Bamboozle, FOH and Backwood. 2 songs each. $4 ppd in US, $6 ppd world. Please make payable to Brian Tontegode, Familyman Records, 4007 Lindsay Circle, Lincoln, NE 68524.

I'M JOHN & I HAVE a lot of info for you. I have big selection of music I like. Ministry, RKL, Subhumans, GBH, FNM, Mr. Bungle, White Zombies! Here's my address: 862 E. Harvard Place, Ontario, CA 91764. I'm interesting!!!

WANTED: ANY/ ALL INTERVIEWS/ reviews about/ from punk, hardcore, thrash and industrial bands/ releases everywhere for free ads/ exposure send zines/ writings, lyrics/ poetry, demos/ videos, 7"s/ 45s. All nudie photography/ video will be bought or exchanged evenly. Everyone that contributes will receive free copy or send 2 bucks/ 8 stamps for first issue. Also putting together comp so bands, send demos/ 7"s. Good stuff considered for individual pressings. Hear & Say Records/ Productions, 20 Lake Street, Somerville, MA 02143.

INGROWN PENISES UNITED! I, i..., Iranian kamikaze gumbell. Let's fuck through the mail. Duck fishing. Carry's problem (N.Y.) is Henry Lee Lucas. Nilimnywesha pombe sana jana. Join IPU, Husch box with cow, PO Box 38, Idyllwild, CA 92549.

BELLY OF THE BEAST fanzine. Punk, Oi, hardcore, death zine mixed with your favorite serial killers and lots of contacts, reviews and lots of controversial shit well worth $1 plus 2 stamps! Chris Woods, 7 Woodcock Lane, Randolph, NJ 07869. Money-back guarantee!

WANTED PAL OR NTSC VIDEOS: Doggy Style, SSD, Iron Cross, Septic Death, Rikk Agnew, Adolescents, Conflict, Crass, Subhumans. Will pay cash or trade for pal videos: 45 Grave, Bold, Killing Joke, Fear, Slapshot, etc. Craig Paterson, 54 Denburn Court, Aberdeen, AB1 1PJ, UK.

100+ LPS AND 200+ 7"ers for sale. Most going for $4 or $5. Write for a list. Send 2 stamps. Trent Reeve, 24 Guelph Street, Kitchener, Ontario, Canada N2H 5W6.

CYNICISM COMES CHEAP when you're young. It's yours for 50¢...Participating in the Lie zine, 2455 Birch St., Easton, PA 18042. Just another worthless zine.

STICKERS $1.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials. Send $1.00 each sticker to: Jeff Hill, Box 1101, Morongo Valley CA 92256, (714) 449-3229. Call or write for your free, complete catalog.

PATCHES $3.50 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials. Send $3.50 each patch to: Jeff Hill, Box 1101, Morongo Valley CA 92256, (714) 449-3229. Call or write for your free, complete catalog

T-SHIRTS $13.50 each shirt post-paid to: Jeff Hill Box 1101 Morongo Valley CA 92256 (714) 449-3229. Call or write for your free, complete catalog. Official Hooligan, Maltese Cross, Dr. Martens, Blitz, 2-Tone If you don't Dance, Dance Craze, Specials Skank, Last Resort, Too much Pressure, Skank Lic to Ska, Toasters, Crass, Sex Pistols, Anarchy, OPIV, Black Flag.

TRISTERO COMETH ZINE is out now with interviews (Poster Children, Janitor Joe, Guzzard), articles and tons of punk shit. 40 full-size pages crammed with shrunken type, $1 + 2 stamps. Bored people write me! I'm 17, male, into stuff like Crimpshrine, Fifth Column and Hammerhead. I write back. Send shit to Tristero, 6524 Nordic Drive, Edina, MN 55439.

450+ RECORDS FOR SALE/ trade. Send SAE/ IRC for list of rarities including Chaosuk, 4 Skins, Agnostic Front, Stepmothers, Larm, 45 Grave, Straight Ahead, Shattered Faith, Revelation Eps, etc. Wants: DDT "Broken Toy", Lewd "Wino", Hvy Drt LP, 45 Grave "Exhumed", Nils "Wolf" and tapes of any early US hardcore radio shows. Craig Paterson, 54 Denburn Court, Aberdeen, AB1 1PJ, UK.

SHREDDER'S GRIND, NEW quarterly. Skaters' newsletter for you! Free penpals ads, contest info, etc. Skateboarders send in your own stories, jokes, news, etc. Not-for-profit, but a $1 donation helps for supplies, postage, etc. Issue #1 ready now. Shredder's Grind, Box 1382, 41 Sutter St., San Francisco, CA 94104-4903.

RECORD COLLECTION FOR SALE: Minor Threat, Misfits, Meatmen, 7 Seconds, Poison Idea, Code of Honor, Warzone, DRI. All 7" must go. Minimum bid $10. Send for list to PO Box 210625, San Francisco, CA 94121.

WANTED: GRIND, SPEEDCORE, death, black metal. Vinyl preferable. LP, 12" or 7". Anything metal, from early Venom to Napalm Death. Early Earache wanted (Mosh 1-10). Will trade. I've got early hardcore stuff & Subpop. Top dollar paid. Send me your list. No list too small. I'm not a dealer, I'm a collector. Robert Cleveland, 1705 Gateway, Middleton, WI 53562.

ZOOGZ RIFT WANTED: Cassette-only releases on the Snout label. Also vinyl on Snout or Cordelia (No SST releases). Looking for live Zoogz audio or video tapes too. Wayne Butane , 603 N. Orange St ., Mesa, AZ 85201-4807.

RARE PUNK/ HC FROM US, UK, Canada and Europe for sale! Gang Green "Sold Out" 7" (green, original, 500 made) $40, NEOS "End All Discrimination" 7" (original) $50, Violent Children "Split Scene" 7" (original) $40, Viletones "Screaming Fist" 12" $30, Neon Christ 7" (original) $25, Anti-System "No Laughing Matter" LP $30, Agent Orange (Holland) "VD" 7" $15, War of Destruction (Denmark) 7" $15 plus hundreds more. If you want any of the above items, please add 2 to 3 dollars for postage cuz I'm broke! Send IRC/ SASE for complete list to O Sheriff, 634 Bathurst St. Apt B, Toronto, Ontario, Canada M5S 2R1. Any who send money and miss out will have it promptly returned. I will not rip you off.

AUCTI0N: Soundgarden "Kingdom Of Come "; Misfits "Walk..." (pinkish cover w/insert) & "Die Die..."(2) streakv purple/blue & white; Samhain "Initium"(white streaked black w/ lyric sheet) & "Unholv Passion" (2nd pressing on red); Scratch Acid lst (w/lyric sheet) & "Beserker"; Big Chief "Strange Notes"(blue w/etching); Pittbull (red w/lyric sheet). (206)328-7252 or P.O. Box 85741, Seattle,Wa, 98145-1741.

NORTHEASTERN CALIFORNIA, is there anybody out there who isn't a racist, sexist, metalhead or shit kicker? I mean north of Truckee and East of Redding? Interests: music (punk, garage, psychedelia, deep soul, jazz, ska, reggae and more), videos, cult films, zines, letter writing, tape trading, etc. Write and find out. Ed, PO Box 506, Cedarville, CA 96104.

HI FOLKS, we are Jens and Bill from the Ex-GDR or the eastern-part of Germany. Since 1992 we have a concert hall here in Chemnitz called "Talschock." Approximately 15 people work in this "Alternative Youth Center," concerts-mostly American hardcore - are astonishingly well attended. Therefore, we want to open a video, records and clothes sale. The demand is big, also in Hip-Hop and Metal music. Our greatest problem is the European supply. Is there any possibility to send us a wholesale catalog or some other information about buying nice records, 7"s and CD's? (Sorry, I speak English only a little bit. . .) Thanks for help! Jens Mrowetz, Munchnerstr. 11, O-9072 Chemnitz, Germany.

CANCER FUCKIN SUCKS. Not going to be dead soon. Please send any/old hardcore, noise, punk flyers/things/stuff. Letters too. Dustin, 608D W. Pearl St., Boulder, CO 80302.

HARDCORE 7"S FOR TRADE: All original! Justice League, Reflex From Pain, Wide Awake (Schism-graffiti cover), Ignition (Sinker), Misfits: '3 Hits" and "Halloween", Deathwish, Underdog, D.O.A. "Right to be Wild", Offs - "Johnny Too Bad", Minutemen "Beanspill." See ad below:

"ALTERNATIVE" 7"S FOR TRADE: Mudhoney/Sonic Youth split, Das Damen "Sad Smile", Rapeman "Inki's Butt Crack" all on Sub Pop Also: Thrown Ups "Smiling" on Am-Rep (600), Sonic Youth "Teenage Riot" flexi, Galaxie 500 "Tugboat" blue, The Last "She Don't Know," Mission Impossible (fear. Dave Grohl wearing a Necros shirt), Lunchmeat split 7" on Dischord/Sammich. See ad below.

WILL TRADE RECORDS from both ads above for old or recent Rollins, Sperry, Pettibone books, Wishing Well Records paraphernalia, Tattoo shirts/books, old issues of It's Alive 'zine, Blast shirts, etc. . . Special offer: pick any three 7"s for the head of Tonny Brummel. Send to: Edward Verhaeghe, Burg 12, 8820 Torhout, Belgium.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

VIDEOS from 70's to 90's! L7, Hole, Babes, Nymphs, Foetus, Misfits, Ramones, Plasmatics, Jett, Iggy, Rollins, Lizard, Lunch, Nirvana, Kiss, Queen, Cooper, Quatro, Cher and more! Your list or SASE to: M. Cronin, 630 Jones #7, San Francisco, Ca 94102.

NODINE RECORDS first cassette release of Infestation "Comatose". A four song EP of grinding death core from New York. With a new line up, a new sound of fat riffs and brutal vocals. Studio produced. $4.00. Send to Infestation c/o Dennis Gladwell, 326 Walnut St, Yonkers, NY 10701. T-shirts also available for $6.50 (send SASE for picture of print, and any other info).

xCONSEQUENCEx 5 song demo with personal and political lyrics. Excellent sound quality and music done with sincerity only $2 ppd. 25906 Adolfo Ct, Valencia, CA 91355.

VIDEOS (450+) FOR SALE/TRADE: Dinosaur Jr, Rollins, Zorn, Beastie Boys, Fugazi, Kiss, Descendents/All, Nomeansno, Melvins, Op Ivy, Nirvana, Laughing Hyenas, Jesus Lizard, Lunachicks, L7, SubPop/Dischord/industrial/rap. Traders send lists: Oogy, 1560 Bloor St E #71, Mississauga, Ont, Canada L4X 1R8

VIDEOS WANTED: Looking for Rhythm Pigs, Thrill Kill Kult, Zorn, Didjits, Beasties, Mercyland (Ga), Young Gods, Ice Cube, Cypress Hill, Village People, Crucifucks, Th'Inbred, Dinosaur Jr, Jon Spencers BE, Hasil Adkins. Lots to trade, send lists to: Oogy, 1560 Bloor St E #71, Mississauga, Ont, Canada L4X 1R8

HEY TAPE NERDS! I need live shows & demos from XTC, B-52's, old Wall Of Voodoo, Stan Ridgway. Also looking for folks with *extensive* grind/hc/wave lists. I don't care about tapes of records! Live & demos only! I have plenty (1000+ titles) to trade. Send lists to: Chris Dodge, P.O.Box 420843, San Francisco, CA 94142-0843

TOXIC FLYER COMP TAPE are looking for bands to be on upcoming comp tapes projects. Please send up to 4 songs, a pix of the band, a small history, flyers, ads of stuff you're selling (esp. female bands). Write to TFF2, PO Box 39158, Baltimore, MD 21212.

DAGGER TAPE PRESENTS 90-minute comp "Mommy Musn't Know", 17 bone-crushing hardcore bands including Sanity Assassins, Sam Black Church, Dead Horse and more. $3 cash only. Dagger Tapes, PO Box 380152, East Hartford, CT 06138-0152.

STICK FIGURE 5-SONG debut tape out now!!! Recorded at Don Fury's studios, guest appearance by Jimmy of Murphy's Law. Heavy alternative/ rap style. $3 ppd. US, $5 int'l. Stick Figure, PO Box 4571, College Point, NY 11356. Also crushing NY HC Without A Cause. 4-song tape also recorded at Don's. Same address, same prices.

HEY HOCKEY PUNKS, like beer, Eddie Shore and old time hockey? Then you'll love the new Goon Squad tape "Rock 'Em Sock 'Em Goon Squad." Its Slapshot the movie come to life in the Great White North. Includes cool stickers, souvenir program, full color cover and some songs. Send 5 bucks to Goon SquadD, 3042 Shoreview Dr., Victoria, B.C., Canada, V9B 4K5.

VIDEOS FOR SALE OR TRADE: 1000 shows. GG, Fear, Fugazi, Rollins, Helmet, Mummies, Body Count, Dwarves, Jesus Lizard, Scrteeching Weasel, Mudhoney, Green Day, Buttholes, Social D, Danzig, Sonic Youth, Carcass, Entombed, L7, Lunachicks, Soundgarden, Pearl Jam, Bad Religion and many more. Write Merle Allin, 298 Mulberry St #7D, NY NY 10012. Call (212)274-0803. Traders send list. All others send $1.00 for XL list.

MR. BUNGLE OR FAITH NO MORE concert videos wanted. Also any rare CD's or tapes. Will dish out cash. Send lists of what you have to Chris - 513 Lincoln Ave. NW, Canton OH 44708.

FREE 3 SONG CASSETTE The latest and the best from Skidd Freeman. "What a Crazy Ride" Shoelace #4. "A Lot of Fun" File 13 #14. "Like Being Inside the Brain of a Lunatic" Gajoob #9. Send three 29-cent stamps to: Skidd Freeman, POB 4281, East Lansing, MI 48826.

RARE HORROR/ EXPLOITATION videos for sale/ trade. Huge selection. Many foreign imports. Call/ write with want list. I also wish to correspond with other horror/ punk enthusiasts. Daniel C. Reiter, 3328 N. Sheffield, Chicago, IL 60657. (312) 525-9214.

TEEN LESBIANS AND ANIMALS, Smersh, Viktimized Carcass, BX3, Mental Anguish and others on avant garage sludge compilation "Compulsory Overtime Vol. 3". C-90 $4 or swap. M. Casner, 4022 6th Ave., Brooklyn, NY 11232. Also Vol. 2, C-60 $3.

SONIC YOUTH AUDIOS. Brixtou 14/12/92 (FM), Nottingham 8/12/92 (DAT), Brixton 10/9/90 (DAT), Leicester 13/5/88 plus Vienna 29/3/89, "Walls Have Ears" (deleted live LP) £5 each (UK), $8 (other) includes postage. Cash! AST, 3 Bridgewood Rd., Worcester Park, Surrey, KT4 8XP, UK.

NIRVANA AUDIOS. Rome 1991 (TV), London 8/12/91 (DAT), Rare comp (TV, radio, rehearsals etc.) £5 each (UK), $8 (other) includes postage. Cash only. AST, 3 Bridgewood Rd., Worcester Park, Surrey, KT4 8XP, UK. Thanx.

MINOR THREAT 12XU boot from two gigs 82/83. Great sound. £15/$25 on vinyl! Buy from me on tape, nice inlay - £5 (UK), $8 (other)! Cash to: AST, 3 Bridgewood Rd., Worcester Park, Surrey, KT4 8XP, UK. Thanx!

NOAM CHOMSKY - tapes/transcripts by America's most incisive dissident intellectual. Topics include Gulf War, media control and public opinion, U.S. military adventurism, Iran-Contra, U.S. Complicity in genocide. SASE to Your *Real* Dad Communications, P.O. Box 14008, Gainesville, FL 32604-2008 U.S.A.

CROSSOVER AND METALCORE demos wanted (1985-88). Will provide cassettes and pay top dollar for recordings. Please send all lists to: Jeff Shirilla, 5232 Redlands Dr., Hilliard, Ohio 43206. Also wanted: Contempt and Scourge demos.

SCUMFUC'D, the GG Allin Tribute Compilation is out... 11 bands, 20 songs plus a GG radio interview... Get yours now. Sent $3.50 (U.S.), $5.00 (elsewhere), cash or blank money money order to: HUH? Productions, 4809 Ave. N, Suite 118, Brooklyn, NY 11234.

NOTHING TO LOSE But Our Chains, 90 minute benefit tape for Counter Information /ABC. Includes Citizen Fish, Political Asylum, Internal Autonomy, Herb Garden, Terminus, etc... Send £2/$4 to Huddersfield ABC, c/o 1 in 12 Club, 31 Manor Row, Bradford, West Yorkshire, U.K.

VIDEOS!!! Tar, Surgery, Cows, Mule, Laughing Hyenas, Jesus Lizard, Swans, Melvins, Helmet, Nick Cave, Unsane, Sandy Duncan's Eye, Cop Shoot Cop, Killdozer, Distorted Pony, King Carcass, Lubricated Goat, John Spencer, Babyland, Pain Teens, Silverfish, Urge Overkill, Antiseen, Neurosis, Dwarves, Oxbow, Lunachicks, Cosmic Psychos, 100's more!!! 2 stamps or $1 for big list to: Jay, P.O. Box 562, Mundelein, IL 60060.

VIDEOS!!! Rollins, Babes In Toyland, Nymphs, Hole, L7, God & Texas, Alice Donut, Clawhammer, Dinasour Jr., Ice-T, Pearl Jam, My Bloody Valentine, Superchunk, Operation Ivy, Ministry, Quicksand, C.O.C., Sick of it All, Seaweed, Sonic Youth, Trenchmouth, Nirvana, Mudhoney, Bungle, Godflesh, Napalm Death, Skinny Puppy, 100's more!!! 2 Stamps or $1 for big list to: Jay, P.O. Box 562, Mundelein, IL 60060.

THE JOLLY HO-HO'S "Sing Along With Satan" 13 song tape. 100% California HC/Punk. Yes, they destroyed the deli in Arcata, yes they're also being ignored by L. Livermore. $2 U.S.A./$3 Mexico, Canada/$5 world to: Spock, 660 45th St., Oakland, CA 94609, U.S.A.

VIDEOS!!! Burn, Rest in Pieces, Agnostic Front, Bad Brains, Fear, Leeway, SNFU, Slapshot, Social Distortion, Wrecking Crew, Beastie Boys, Chemical People, Black Flag, Butthole Surfers, Descendants, Bikini Kill, Born Against, Nausea, Excel, Sepultura, Jane's Addiction, Fluid, Oiler, Rapeman, Smashing Pumpkins, Primus, Tool, Fu Manchu, 100's more!!! 2 Stamps or $1 for big list to: Jay, P.O. Box 562, Mundelein, IL 60060.

VIDEOS AVAILABLE ! ON ALL WORLD SYSTEMS! Bodycount, Leatherface, Ministry, Agnostic Front, Gorilla Biscuits, Sick Of It All, Murphys Law, Cromags, No-Fx, Buttholes, Nirvana, Bad Religion, Godfiesh, GBH, Helmet, Melvins, Pearl Jam, Soundgarden, Rollms, Dickies, Pegboy, Television, Jesus Lizard, Laughing Hyenas, Primus, Cramps, Christian Death, Bikini Kill, L-7 Lunachicks, Hole, Babes, Nyrnphs, Muffs, Cows, B-52s, Neubauten, Current 93, SPK, Psychic TV, Diarnanda, Dead Can Dance, NIN, Noctumal Emissions, Biohazard, Napalm Death, Hardons, Sonic Youth, Beastie Boys, Fugazi, Fear, Janes Addiction, Steel Pole, Suicidal Tendencies'92, Bad Brains, DI, Antiseen, Exploited, Alice In Chains, Thunders, Bom Against, Operation Ivy, Superchunk, Over 1800 Shows! Next Day Service! $1.for Big list: P.DeMattia, 8 Haddon Road Hewitt, NJ. 07421-2329 USA, (201) 853-4420

WHITE PIGS "Songs Of Sin" cassette LP. 8 raging death-metal punk classics now on sale for only $2.00! Cash only. PO Box 380152, E Hartford, CT 06138-0152. Distributors get in touch.

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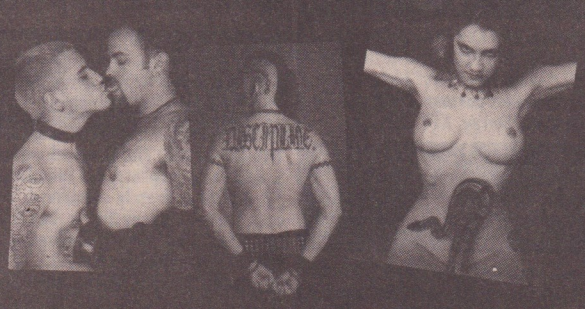

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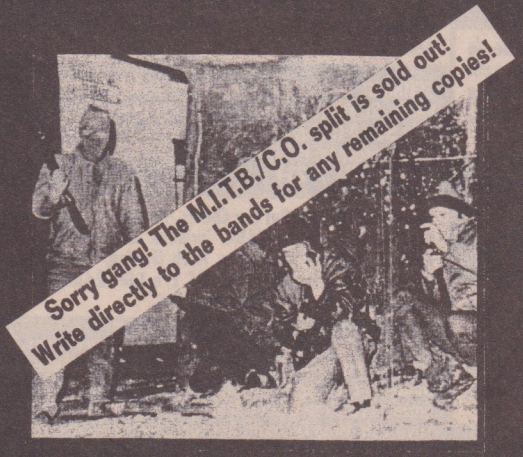

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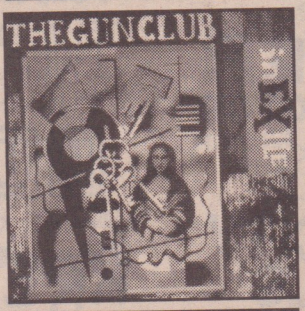

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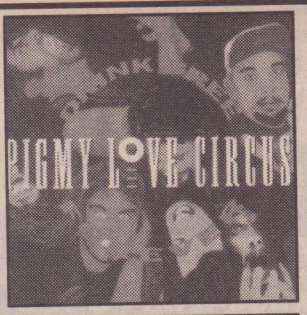

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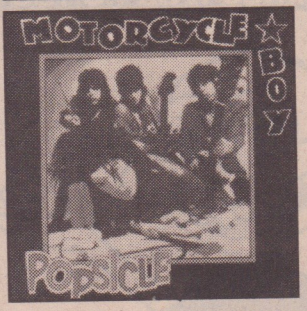

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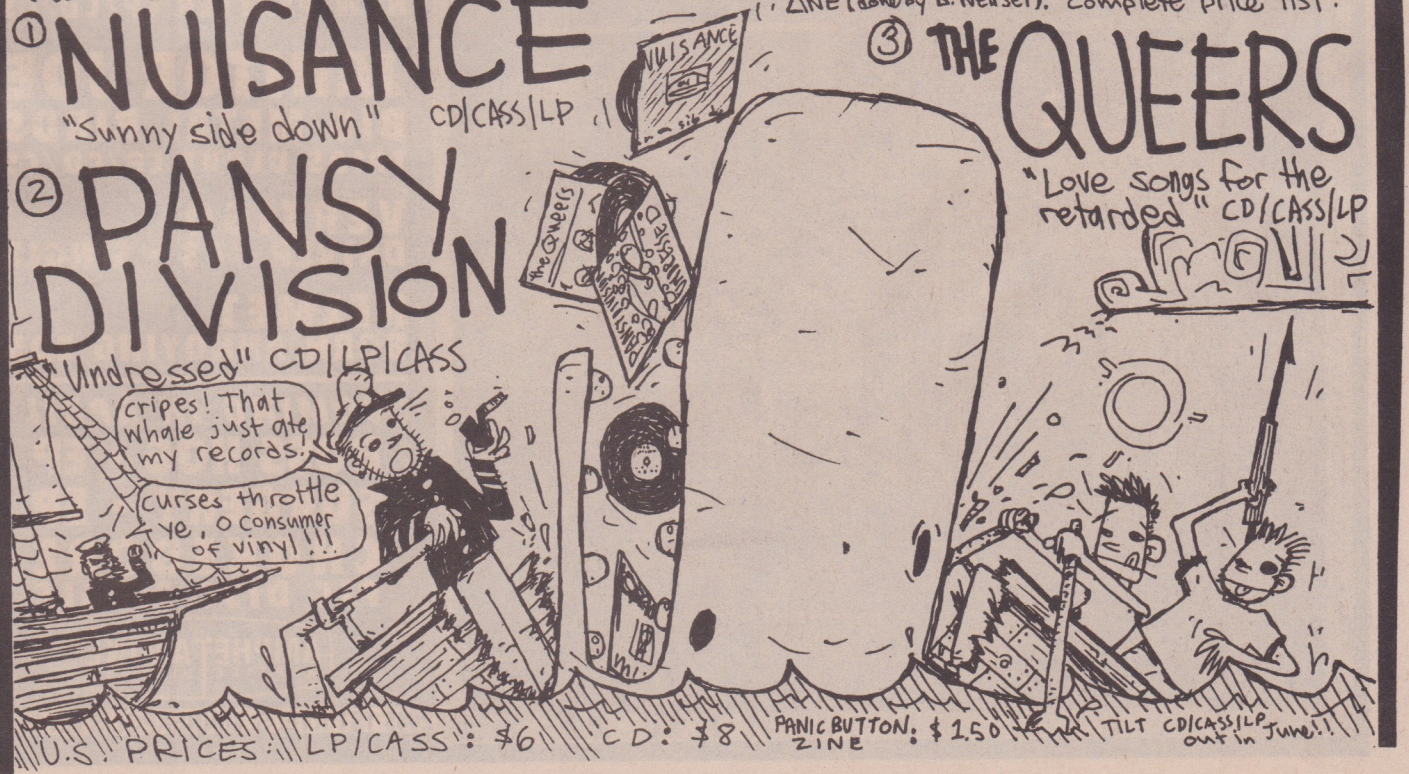

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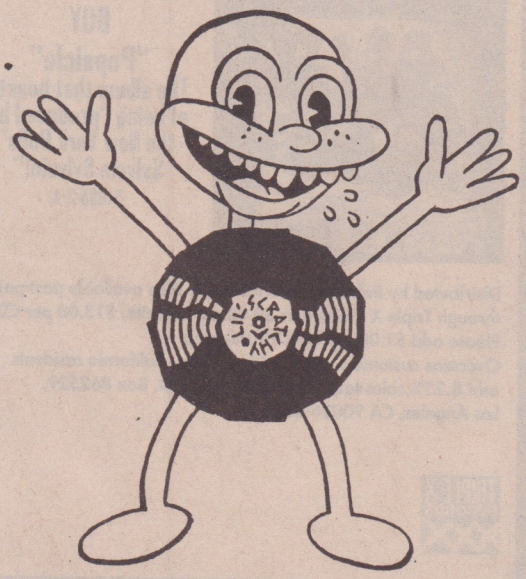

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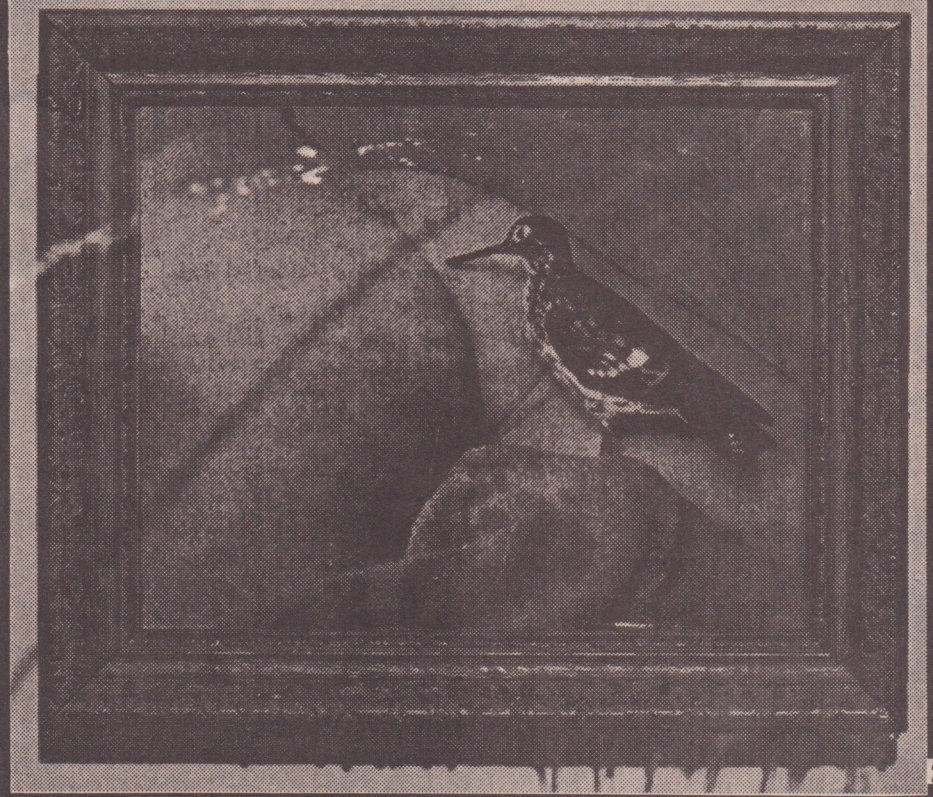

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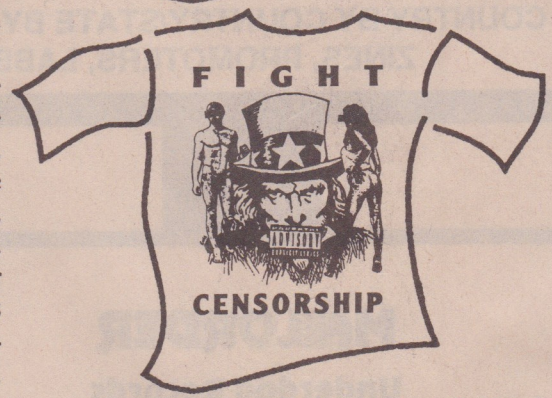

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